2 GIANT POSTERS

GREEN DAY

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20
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DISSECTED!

JULIET SIMMS
PULLING BACK THE VEIL OF ROCK'S NEW STAR

THEY'VE BEEN THROUGH HELL...

NECK DEEP

...NOW WATCH THEM EXPLODE!

6 SCORCHING POSTERS

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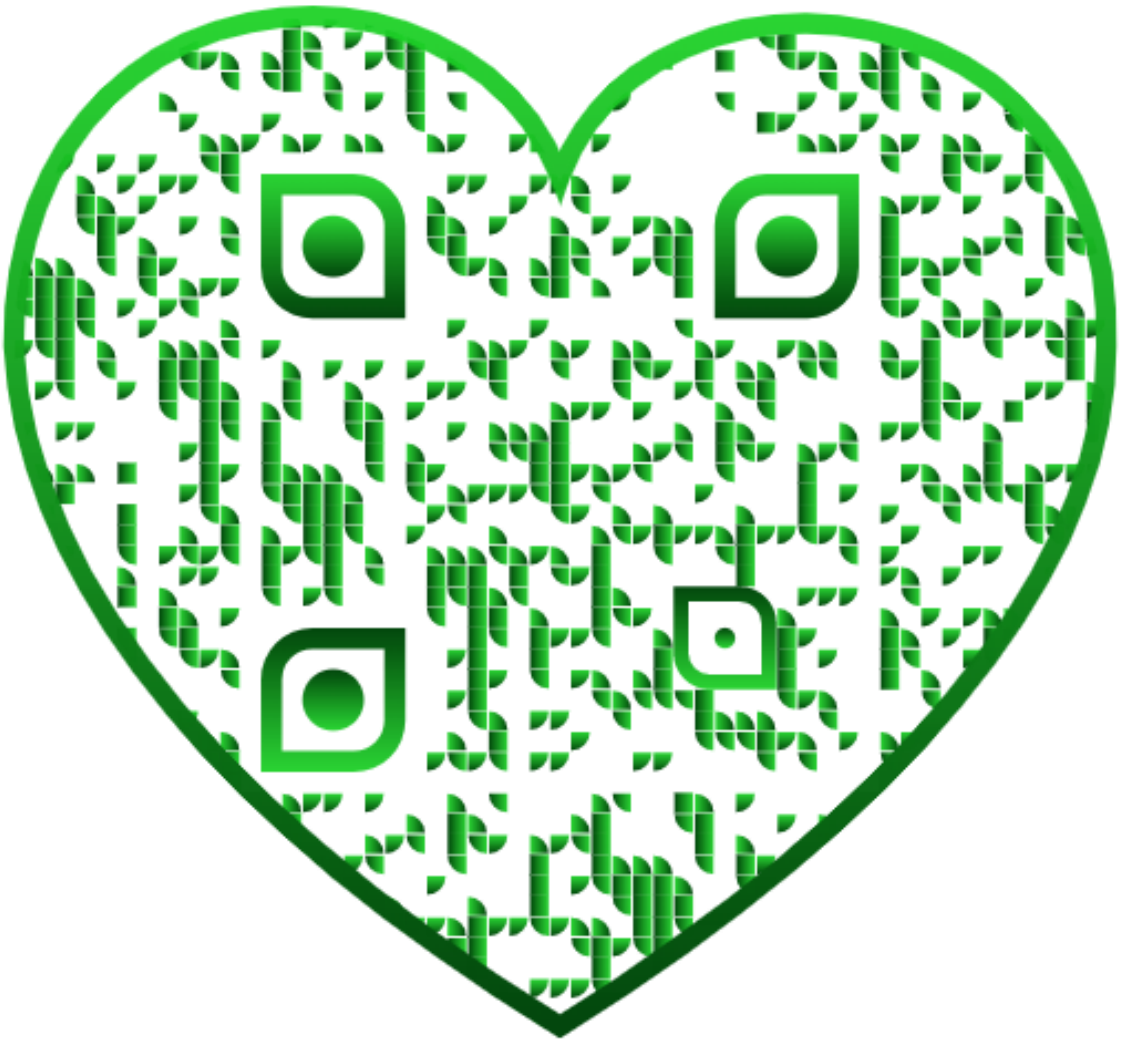

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CONTENTS

ISSUE 1604 JAN 30, 2016

HELLO, READERS. This week, we welcome Neck Deep to the cover of the magazine… and what a story they have to tell (see p18 now!). A bit like Juliet Simms, who makes her Kerrang! debut (via a whole load of twists and turns, ups and downs and roundabouts) on p42. A band whose story is about to get really interesting, however, is Bury Tomorrow. We give them the big interview treatment on p26. You may have also noticed that this week we're giving you two massive posters – one of Lemmy, one of Green Day. Can your walls survive such wall-crushing lunacy? Let us know, via #Kommunity! Enjoy the issue!

James
Editor

COVER PHOTO: DANI BOUD. DIGITAL ART: STEVE HORSFALL

MOTIONLESS IN WHITE / NEW YEARS DAY p46

Ash and Chris were having a lovely time at the Invisible Kitten Sanctuary

ASKING ALEXANDRIA p30

Denis Stoff was the only member of the band not to receive the 'grey or white shirts only, no hats' memo

BURY TOMORROW p26

'Yo, Dani, how big is this album gonna make you guys?'

NEWS

ON THE COVER: **Bullet For My Valentine** are going on tour – first, though, they reminisce the making of The Poison **(p4)**. Elsewhere, **Creeper** explain the story of their band on their new video shoot **(p8)**, and **Sumo Cyco** want you to cough up for their forthcoming album **(p10)**.

FEATURES

ON THE COVER: **Neck Deep** arrive on the Kerrang! cover for the first time ahead of their UK homecoming – and they're ready to put the past behind them and prove they're stronger than ever **(p18)**. Elsewhere, **Bury Tomorrow** graduate to British metal's upper echelon with new album Earthbound **(p26)**, we lift the veil on Juliet Simms **(p42)**, and take a look at **2016's Hottest Comebacks (p24)** and the greatest songs of **Guns N' Roses (p36)**.

POSTERS

ON THE COVER: Have your walls been really good lately, and you just wanna give them a little treat? Well, let us help you with some incredible, wall-pleasing shots of **Asking Alexandria**, **All Time Low** and loads more **(p30)**!

LIVES

Cold, innit? Well, outside. Inside, though, we've been sweating our arses off with **Motionless In White (p46)**, **Cancer Bats (p48)**, **Aiden** and **Three Days Grace (p49)**. Pass the sun cream, would you?

REVIEWS

Of all the things to expect from a member of The Dillinger Escape Plan, electro pop is probably the last, right? Well, Greg Puciato and **The Black Queen** did just that **(p50)**. And on a more guitar-based tip, we've got **SWMRS**, featuring the son of that bloke from Green Day. No pressure, then, lad **(p51)**!

GIGS

Escape The Fate's Craig Mabbitt enlists the help of some New Grave stars as part of their UK invasion **(p56)**, while Alex Adam from **ROAM** tells us why the music scene in Eastbourne is causing some waves **(p58)**…

NEWS

THE BIG STORY

THE MOST IMPORTANT THING EVER

The people on Matt's sleeve were terrified of riffs

10 YEARS A ROCKSTAR

A DECADE ON FROM RELEASING THE POISON – THE ALBUM THAT MADE THEM SUPERSTARS – **BULLET FOR MY VALENTINE** ARE GOING ON A SCALED-DOWN TOUR TO REMIND THEM WHERE THEY CAME FROM. FIRST, FRONTMAN **MATT TUCK** LOOKS BACK…

WHEN BANDS get to the dizzy heights of playing arenas, it's not often they go back and retrace their steps. Unless they're Welsh metal titans Bullet For My Valentine, of course. With 2016 marking a decade since the global release of The Poison, the album they credit for getting them to said heights, they've decided to celebrate with a low(er)-key tour. A tour that'll see them rock venues they've not visited in years, like London's O2 Academy Brixton. So, we sat Matt Tuck down to chat about the upcoming dates (in November/December, y'all) and for a spot of reminiscing…

WHAT WAS THE THINKING BEHIND THIS TOUR, MATT?

"We're going back to basics, reminding ourselves why we got here, what it was like on the way to getting where we are, and to just kind of take stock of things. The last London show we played was Wembley [Arena]. Instead of going into the massive venues, we're doing the ones we want to be doing. It's not going to be a massive in the sense of the biggest rooms we've ever played, but it's going to be massive in that there's going to be a very cool vibe going on, and it's going to be something unmissable, especially if you're a Bullet fan – you *have* to be there."

IS THIS YOU COMING BACK AND REMINDING PEOPLE WHAT A BIG METAL SHOW SHOULD BE LIKE?

"Yeah, and just reminding people of who we are and what *we* do. We haven't played Brixton since 2005 or something, so it'll be amazing. We're just excited to get back to those size venues and let people know what Bullet is about in 2016! We're still riding the wave of success off of [2015's] Venom, and this tour will be the icing on the cake for us, really."

IF YOU WERE TO COMPARE THE ASSAULT YOU'RE BRINGING TO STAGES TO A MOVIE, WHAT MOVIE WOULD IT BE?

"Maybe a mixture of Fast & Furious and Mad Max (*laughs*)! It's going to be energetic, it's going to be dark, it's going to be exciting and heavy and an audio-visual spectacle. We're pulling out all the stops production-wise, and with the back catalogue we've got now, with Venom on top, we've got a massive arsenal of stuff. It's going to be quite a full-on show."

HAVING COMPLETED A TOUGH MUDDER, DO YOU EVEN BREAK A SWEAT WHEN YOU'RE ONSTAGE THESE DAYS?

"I definitely take it in my stride. I still approach songs

INTERVIEW: DAN SLESSOR. PHOTO: PAUL HARRIES, GETTY

THE BIG STORY

Matt could smell his sausages were nearly cooked

"WE'D GET PISSED AND GO GHOST HUNTING!"

MATT TUCK

full-on, but as far as coming offstage as a physical wreck at the end of the show, no, that doesn't happen any more. When you're the vocalist of a metal band, that definitely comes into play – you need to be fit to be able to do the job."

HAVE YOU CONSIDERED LAYING OUT SOME TOUGH MUDDER OBSTACLES FOR THE CROWDS TO TACKLE?

"Not yet (*laughs*)! Maybe we should do that to the support bands, though – make them earn their stripes! We've no supports confirmed yet. We're going to make sure it's as metal a package as possible, because not a lot of big metal packages came through the UK last year. This year we really want to set the precedent for a *metal* show."

OBVIOUSLY LAST YEAR WAS THE 10TH ANNIVERSARY OF THE POISON. DID YOU GET TOGETHER AND RAISE A PINT TO IT?

"Yeah, we did a tour on the UK 10-year anniversary – the *global* anniversary is actually this year. For a couple of weeks after that, I was still mentioning onstage that it was the anniversary of our debut record, and we had a blast with everyone in the crowd and played a bunch of songs from it. It's good, y'know? It's not something we made a big deal out of, because we wanted Venom at the forefront of people's attention. However, there *will* be something on the cards at some point to kind of celebrate that. Coming up this year? Um… yes, it will be, but I can say no more."

CRYPTIC! SO, LOOKING BACK ON THAT RECORD, WHAT DO YOU THINK OF IT?

"It changed my life and it changed the lives of everyone in the band, for the better, in every sense. It was something that we never thought we would achieve, and it's certainly not something we ever thought would do as well as it has. *No-one* anticipated what happened [after it's release], which was this global phenomenon. I think we've done about three million copies of that record alone – which is ludicrous (*laughs*)! It was unheard of… a young metal band from the UK selling that many records just doesn't happen, but it *did*."

WHAT DO THE SONGS ON THE POISON MEAN TO YOU NOW?

"They still have the same meanings. I can't remember *why* I wrote some of them, because they were just words that I was writing down, and suddenly I had to put together and make songs from them. It was just stuff coming out of my head I thought was cool and thought people would like to hear. There was some stuff that *was* from my life, about where we were from and bands breaking through."

THERE MUST HAVE BEEN A LOT OF LAUGHS MAKING IT – WHAT IN PARTICULAR DO YOU REMEMBER?

"Everything was a laugh. We were boys in our early 20s, and we were getting the beers in and the wine in and making heavy metal, and everything was a laugh. Because we were in a chapel – which Chapel Studios literally is – we'd do stupid stuff like take a video camera we had brought to document everything, and at night we'd get pissed and go ghost hunting all around the graveyard. Did we find any ghosts? We didn't, we were just too pissed (*laughs*)! If we did, we wouldn't have known it."

BFMV 2016 (L – R): Michael 'Padge' Paget (guitar), Matt Tuck (vocals/guitar), Michael 'Moose' Thomas (drums) and Jamie Mathias (bass/vocals)

WHEN YOU LOOK BACK TO THE MATT WHO MADE THAT RECORD, IS HE STILL PRETTY MUCH THE SAME GUY OR HAVE YOU CHANGED MUCH OVER THE YEARS?

"Deep down, all the good bits are still there, I've just grown as a person. I'm more intelligent and wise to the world, but deep down it's all still there, which I think is why I do this. [Being in a band is] amazing, but it's fucking tough, and I think we were made to do what we do. It's just one of those traits that was always there, and that hunger and that motivation to sacrifice everything to get there is still there!"

WHAT DO YOU THINK THE KIDS YOU WERE BACK THEN WOULD MAKE OF WHERE YOU ARE NOW?

"Oh *God*, it would have totally blown my mind – it still *does* blow my mind! I still can't believe we've done what we've done. It's mad! It's ludicrous, in the most amazing way. When we first started out and we had dropped the [2004] EP and were sitting on The Poison, I remember talking to our agent Paul – who's still our agent – at a Machine Head gig at the [London] Astoria in 2005, and him saying to me, 'You'll be here next year, dude!' I was like, 'Fuck *off*!' Sure enough, the next year we played the Astoria, and in the same year we did Brixton for the Kerrang! Tour, and we did Hammersmith [Apollo], then jump ahead and we did Wembley [Arena] twice. It's just mental. So, yeah, it would have utterly blown my mind."

DO YOU REMEMBER EVER SAYING SOMETHING ALONG THE LINES OF, 'WE'RE

Bullet: the dry shampoo years, featuring old bassist Jason 'Jay' James (far right)

GOING TO PLAY WEMBLEY SOME DAY,' AND THEN SEEING IT COME TO FRUITION?

"Yeah, I think I *did* say that, just being the confident, cocky me back in the day. It was just massive confidence. I always had that, and still do, in many respects. I do remember saying The Poison is going to sell a million copies, and, of course, it did. I just always had these goals that would blurt out of my mouth in the heat of the moment, and I guess that underlying streak of confidence in me is part of why we got to where we are."

IT'S 18 YEARS SINCE YOU STARTED MAKING MUSIC. IF WE LOOK AT A BAND LIKE MACHINE HEAD 18 YEARS INTO THEIR CAREER, DO YOU THINK YOU'RE STANDING TOE-TO-TOE WITH THEM?

"Yeah, I don't think it's any secret we're a far bigger band than them, globally, in every respect, but again… (*sighs*) well, that does make me come across bad, but that's kind of what we want to do. Machine Head were a *huge* influence for us growing up, and they still are, but our job as a band now is to go out there and be *better* than those. Toe-to-toe, we're definitely holding our own with bands like that."

TALKING OF BANDS LIKE THAT, PEOPLE HAVE COMPARED YOU TO METALLICA BEFORE – HOW DOES THAT FEEL?

"It's massively cool to hear people say stuff like that. They're one of the bands that influenced us to start a band, and it massively gives me goosebumps and a smile on my face whenever people compare us to bands like that. Corey [Taylor] was giving us a shout-out every night on the Slipknot tour we did, and that never stops being fucking amazing, either – it never gets less special."

Bullet tickets are on sale now!
See the Gig Guide

Creeper's new member, The Stranger, missed the pre-shoot make-up session

SHOOT TO THRILL!

CREEPER SHOT A VIDEO FOR THEIR NEW SINGLE, BLACK MASS, SO WE, UM, CREPT ALONG TO FIND OUT WHAT IT'S ALL ABOUT...

LAST WEEK, horror-punks Creeper filmed the video for Black Mass, the first single from new EP The Stranger, out February 19. And, in true New Grave fashion, they set cameras rolling at the darkest location they could find: under a bridge in Southampton. Were there any trolls living down there wanting to get involved? "Well, we kind of look like little skinny troll boys," laughs frontman Will Gould, before explaining how Black Mass fits into the next chapter of Creeper's 'story'...

SO, WHAT'S THIS NEW SONG ABOUT, WILL?

"It fits into a larger concept. [New EP] The Stranger is the sequel to [2015's] The Callous Heart. If that one was The Lost Boys from Peter Pan, The Stranger would be the crocodile, Tick-Tock. He represents all the fears we have of time ticking away, and in the J.M. Barrie screenplay of Peter Pan it was all the things that Captain Hook fears, like time ticking away. We've used that as a metaphor for what keeps you up at night. If you've ever heard about sleep psychosis, where you wake up in the night half-asleep, half-awake, when you suffer with that sort of thing, people often see a figure, and that figure is often a man with a top hat, for some reason. So, the song itself is supposed to be a reference to this figure you see in the night. Some people call them the 'shadow man', some people call them a 'black mass', and the song is sung from the point of view of The Stranger. A lot of my real life is involved in the song, but we used this story-telling device as a skeleton to drape the song over. It was a lot of fun to write under the guise of someone else."

DID EVERYTHING RUN SMOOTHLY ON THE SHOOT?

"Well, because we're *so professional*, we forgot to put a metronome at the front of the song to count us in, so we had our friend saying it out loud from his MacBook. I've also been doing some weird kind of Michael Jackson moves, though I don't know if they'll make the cut. Every time I did them I was laughing at myself. I don't even know why I was doing those! Maybe I've got a little bit of a high from all the dry ice (*laughs*)!"

"I GOT HIGH FROM ALL THE DRY ICE!"

AND HOW ARE YOUR DANCING SKILLS?

"I kept knocking into the lights because I have no sense of spatial awareness! I've been kicking this really expensive light every time I walk by it. Ian [Miles, guitar] always laughs at me because he says I run like Woody from Toy Story, and apparently I've been doing that, so everyone's been shouting at me every time I kick the light."

FINALLY, WHAT'S COMING UP NEXT FOR CREEPER?

"We're touring with Neck Deep and State Champs, then in February we go out for our first-ever headline tour. We're so excited because it means we can do exactly what we want! We announced a show at London's Barfly, which sold out in something like 24 hours, and then they upgraded it to The Underworld! We went to gigs there when we were kids, so to be headlining is insane! The cool thing is, because we've upgraded that show to a bigger place, we're getting more money – but instead of taking that money and putting it into the band, as we should do, because we are *really* broke all the time, we're going to spend all that money on production! After that, we go on a short UK run, with Neck Deep *again*; we're playing Southampton Guildhall, and my parents are coming, which is awesome!"

For more on Creeper visit Kerrang.com

INTERVIEW: DAN SLESSOR PHOTOS: PAUL HARRIES

THEY SAID WHAT?

"PARTY TIP: WHEN YOU LOOK AT YOURSELF IN THE MIRROR, WINK AT YOURSELF"

ANDREW W.K.

RUN TO THE APP STORE

Iron Maiden have announced Legacy Of The Beast, a mobile game launching this summer. Players take the role of **Eddie**, to explore new worlds and battle a cast of characters. That's four months of thumb press-ups to get you in shape.

HEVY ANNOUNCE FIRST BANDS

First they relocated to a new site in Newhaven, Derbyshire, and now **Hevy Fest** have released the first wave of bands set to rock said site, which includes **Refused**, **While She Sleeps** and **Hacktivist** (see the Gig Guide). They're forgiven for the lack of wild animals.

THEY SAID WHAT?

"JUST JOINED A GYM, PROBABLY WON'T GO"

JAMES VECK-GILODI, DEAF HAVANA

TAIWAN ELECTS FIRST HEAVY METAL POLITICIAN

Last week saw the election of the world's first heavy metal star politician, in the form of **Chthonic**'s **Freddy Lim**. Despite the Taiwanese frontman's appearance being repeatedly attacked by his rivals (not fans of long hair and tattoos, apparently), he won the election by a four per cent margin, securing himself a seat in Parliament representing the New Power Party. According to bassist **Doris Yeh**, "Freddy will not be replaced, and **Chthonic** will not be dissolved". Looks like he'll fit band stuff in around holding babies and other important politician duties.

David Cameron eat your heart out

CVSSETTE COMEBVCK

Massachusetts trio **PVRIS** have converted their debut album, White Noise, to the ancient medium of cassette tape. "I feel like everybody is going backwards with the things they are using," explains singer **Lynn Gunn**. "Vinyl is really huge right now – it's a revival time. Next we'll put it on VCR, DVD, flash drive, floppy disk (*laughs*)… It's all retro!" If you enjoy having to untangle your music before you listen to it, pick one up at Pvris.merchnow.com for $9 (£6).

GET THE MOTHERF**KER OFF THE PHONE

IS IT COOL TO USE YOUR PHONE AT A GIG? THE ROCK WORLD DEBATES…

AS GLASSJAW get set for their comeback show at London's Old Blue Last this week, they've controversially requested "please no phones" on the show's poster. Hammering home their point with a quote by singer-songwriter/activist Erykah Badu, stating: "I'm an artist and I'm sensitive about my shit." So, are the Long Islanders out of order to tell you what you can and can't do with your iPhone 6? We discuss…

BEN BRUCE, ASKING ALEXANDRIA

"Phones can be an incredible way to ruin your experience, or lack thereof, of your favourite show. What's the point in going to a show if you insist on watching it through your phone screen? You will never be able to capture the feelings, emotions or excitement you get whilst at a show through a phone, so don't bother trying. Enjoy yourself and be part of the show, instead of trying to film the whole fucking thing! Sing along, jump along, dance along and watch and experience the show with your own eyes and ears… Trust me, it's the best way to experience it!"

ROU REYNOLDS, ENTER SHIKARI

"[Stopping people using their phones] is just a bit weird. I don't wanna cuss Glassjaw, because they were a huge band for me growing up, but a lot of their more modern stuff is pretty chilled-out, so it's not a punk gig where everyone's gonna be going mental! I don't think there's anything wrong with just taking a picture. People should have the right to record what they see, and the memory to be there, rather than just in their head. I don't like the machoness of, 'You can't fucking take a selfie at my show!' I think that's something you should address without laying down the law."

BATMAN LEARNS DRUMS

Christian Bale learned to play drums for his new movie, The Big Short, in just two weeks, by drumming along to **Pantera** and **Mastodon**. He plays Michael Burry, a maths genius who predicted the financial crash of 2007. "His brain is on fire so much that death metal calms him," the actor told Screenrant.com. Now, if only Bane would take up guitar…

ROCK PAYS RESPECTS TO EAGLES GUITARIST

When **Eagles** founder **Glenn Frey** passed away on January 18, due to 'complications from rheumatoid arthritis, acute colitis and pneumonia', the rock world took to Twitter to pay their respects. "This year is pissing me off. #RIPGlennFrey" said **Slipknot**'s **Corey Taylor**, while **Anthrax**' **Scott Ian** wrote: "Oh, man. Glenn Frey. Damn it. RIP…" The guitarist was 67.

THEY SAID WHAT?

"THAT AWKWARD MOMENT WHEN YOU THINK YOUR EAR PLUG IS A GUMMY BEAR AND TRY TO EAT IT IN THE MIDDLE OF THE NIGHT"

JAMIE CAMPBELL BOWER, COUNTERFEIT

K!ONFIDENTIAL
ROCK GOSSIP AND GIBBERISH

Sumo Cyco want you to kickstart their art...

CALENDAR GIRL

GET YOUR WALLET OUT! ONTARIO ROCKERS **SUMO CYCO** HAVE MADE A CALENDAR, AND IT'S GOING TO PAY FOR THEIR NEW ALBUM...

AS IDEAS for PledgeMusic campaigns go, Sumo Cyco's calendar is up there with the most useful of them – who doesn't need a way to remember their great aunt Maude's birthday? The 'Sever's Signed Pin-Up Calendar' package – which costs £58 for the calendar, an instant download when the album drops in 100 days, plus a signed CD – helped the quartet way exceed their fund-raising target.

"I was kind of hesitant to doing photoshoots with just me by myself," explains frontlady Sever, "because I wanted things to be about the music. But when the campaign came around I was like, 'Okay, I'm gonna do it to make the album!'"

Since Sumo Cyco's fans have funded the follow-up to their 2014 debut, Lost In Cyco City, the band thought it only fair to ask their opinions on the music they'd like to hear...

"One guy was like, 'I want a chorus like this song, and a bridge like that song...' and we pay attention to that stuff."

So, if you've invested in the most basic £7 digital download package, or the slightly more pricey £3,523-get-your-name-listed-as-an-executive-producer package, what can you expect from the finished tunes?

"We're working on a lot of calypso beats with rapping over top," reveals Sever. "And we love our dancehall right now, so that mixed with crazy metal riffage..."

HEAD TO PLEDGEMUSIC.COM/SUMO-CYCO TO DONATE!

Need a date? This calendar has 365

WHEN KICKSTARTERS GO BAD

BECAUSE SOMETIMES OFFERING STUFF IN EXCHANGE FOR MONEY GETS WEIRD...

THE BLACKOUT

In 2011, the Welsh mob pledged to take fans to Bristol Zoo for the day to make their Hope album. Drummer Snoz ended up paying, though, when he broke his collarbone trying to run faster than a cheetah. Drummers kinda need collarbones, we hear.

ORGY

Most epic of crowd-funding fails goes to the death-pop quintet, who only raised $8,739 of their $100,000 target before the campaign timed out on them in October 2013. Apparently nobody wanted a private Orgy show for $5,000 (ahem).

MADINA LAKE

To raise money for his book in 2013, singer Nathan Leone offered: "I will scrub your toes with a toothbrush. I will clean your house top to bottom. I'll do your dishes... shave your pubes, I don't care, you name it." *Backs away slowly*

PANDORA BY RAY ZELL Rayzell.com

HMM. THINKIN' HOW I CAN CELEBRATE GREEN DAY'S 30TH ANNIVERSARY. WAS PLANNIN' TO DO THEIR '30 GREATEST SONGS', BUT I GAVE THAT IDEA TO K! EDITORIAL, WHICH THEY USED LAST WEEK.
THAT WAS YOUR IDEA?
ACTUALLY, WEB...
...MOST OF THE IDEAS ARE MINE. IT'S LIKE ON THE CLASSIC BATMAN TV SHOW FROM THE '60S, WHEN THE POLICE DON'T KNOW WHAT TO DO AND THEY PHONE BATMAN IN A PANIC...
"...I GOT A CALL FROM KERRANG! DEPUTY EDITOR, GEORGE GARNER..."
PANDORA, THE ENTIRE KERRANG! EDITORIAL TEAM WAS UP ALL NIGHT TRYING TO COME UP WITH A CONCEPT TO CELEBRATE GREEN DAY'S 30TH ANNIVERSARY– BUT WE'VE GOT NOTHING!
CALM DOWN, GEORGE. LEMME THINK. GREEN DAY. 30. ERM...
...HOW 'BOUT GREEN DAY'S 30 GREATEST SONGS?
INSPIRED! THANK YOU, PANDORA! YOU'VE SAVED THE DAY! IN THIS CASE – A GREEN ONE!
BUT, WHO DO YOU CONTACT WHEN YOU NEED HELP?
IRONICALLY, THERE'S ONLY ONE PERSON IN THE ENTIRE ROCK UNIVERSE I CAN CALL IN A SITUATION LIKE THIS...
HMMM. QUITE THE DILEMMA.
WHY DON'T YOU DO A STRIP ABOUT HOW YOU GAVE YOUR IDEA TO K! EDITORIAL. SO, THEN, YOU HAD TO CONTACT ME TO HELP YOU.
YOU MEAN...
...MAKE THE ACTUAL SITUATION ABOUT THE ACTUAL SITUATION!
PRECISELY.
BILLIE JOE, YOU ARE A GENIUS.
KEEP SAYIN' IT, PANDORA.
BILLIE JOE, YOU ARE A GENIUS
CAN I SAY IT?
GO FOR IT.
BILLIE JOE, YOU ARE A GENIUS.

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SAT 26 LINCOLN ENGINE SHED
SUN 27 LEICESTER O2 ACADEMY
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THE OFFICIAL KERRANG! ROCK CHART

THE EMPEROR, BRENDON URIE, IS VICTORIOUS AGAIN! **PANIC! AT THE DISCO** TAKE THE TOP TWO SPOTS AS **LOWER THAN ATLANTIS** FINALLY GET OVERTHROWN...

	WEEKS ON CHART	HIGHEST POSITION	ARTIST	TITLE	LABEL
1	10	1	PANIC! AT THE DISCO	Emperor's New Clothes	FUELED BY RAMEN
2	8	1	PANIC! AT THE DISCO	Victorious	FUELED BY RAMEN
3	7	2	AS IT IS	Speak Soft	HOPELESS
4	1	3	HALESTORM	I Am Fire	ROADRUNNER
5	10	2	ASKING ALEXANDRIA	I Won't Give In	SUMERIAN
6	6	6	THE QEMISTS	Run You	NINJA TUNE
7	5	7	DON BROCO	Nerve	SONY
8	4	8	DEAD!	Skin	SELF-RELEA
9	5	9	BABYMETAL	Doki Doki Morning	EARMUSIC
10	15	1	LOWER THAN ATLANTIS	Get Over It	SONY
11	11	8	BFMV	Venom	RCA
12	3	12	BLACK PEAKS	Saviour	SONY
13	9	7	ZEBRAHEAD	Worse Than This	RUDE
14	10	7	BEAUTIFUL BODIES	Capture & Release	EPITAPH
15	1	15	ENTER SHIKARI	Redshift	AMBUSH REALITY
16	8	10	BURY TOMORROW	Earthbound	NUCLEAR BLAST
17	1	17	TONIGHT ALIVE	How Does It Feel?	FEARLESS
18	6	12	FORT HOPE	Skies	VIRGIN EMI
19	12	1	PVRIS	White Noise	RISE
20	14	2	GHOST TOWN	Spark	FUELED BY RAMEN

SU-METAL, BABYMETAL

WHAT'S DOKI DOKI MORNING ABOUT?

"It's a song about busy mornings! Doki Doki expresses the feeling of anticipation of what the day will bring, so this song is about getting over the morning in a fun way – despite it being a super-busy one."

IS THERE ANYTHING ABOUT THE TRACK THAT FANS DON'T KNOW?

"It's been five years since BABYMETAL was formed, and this was our first-ever song! It has been that long. See how YUIMETAL and MOAMETAL have grown, too! Maybe the fans don't notice this, or maybe only very few do, but our dance moves have changed throughout the years to adapt to our live performances."

WHAT'S YOUR FAVOURITE LYRIC AND WHY?

"I love the part that goes '*Ring ring ring! Ohayo, wake up*'. It has a very catchy tune and it makes me happy just listening to this part."

ALICIA SOLOMBRINO, BEAUTIFUL BODIES

HOW DOES IT FEEL TO BE IN THE K! ROCK CHART?

"It feels great to have something you worked hard on to be recognised. Kerrang! has always been ahead of the curve for new music."

HOW DID THE SONG COME ABOUT?

"We mixed a lot of the darker electronic stuff we dig with the rock stuff that we love."

WHAT ARE YOUR MEMORIES FROM THE STUDIO?

"It was fun being holed up in the studio. I always find it fascinating to see which direction a song ends up going in."

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KERRANG! TV

KERRANG! RADIO

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MONDAY 29 FEBRUARY
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WEDNESDAY 02 MARCH
- PLEASE NOTE CHANGE OF VENUE -
LONDON ELECTRIC BALLROOM
- ORIGINAL TICKETS REMAIN VALID -

THURSDAY 03 MARCH
CARDIFF
STUDENTS' UNION - Y PLAS

FRIDAY 04 MARCH
BIRMINGHAM O2 ACADEMY 2

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FRESH BLOOD
ROCK'S BREAKING BANDS

L – R: Daryl Pryor (drums), Nick Brooks (vocals), Krishan Pujara (guitar), Shaun Flanagan (bass), Nathan Pryor (guitar)

HIGH HOPES

THE UK METALCORE MOB PAINTING A BETTER PICTURE OF TOMORROW...

WORDS: PAUL TRAVERS PHOTO: GEORGE FAIRBAIRN

WELL, THEN, WHAT ARE THESE SCAMPS SPRAYING?

Reading's High Hopes are always looking for ways to push awareness of issues affecting this planet we all hang out on – specifically those surrounding the environment and mental health. "I feel like the way that we've progressed as a race, technologically, has gone extremely well," states singer Nick Brooks – the one with the eyebrows. "But, in terms of the environment that we've been given, and in terms of our minds – ourselves – we know so little."

FAIR ENOUGH. HOW DO THE BAND GET THIS MESSAGE ACROSS, THEN?

The metalcore fivesome have woven powerful stories throughout their forthcoming sophomore record, Sights & Sounds, to ensure that it wields a potent mood of change for the future – on both global and incredibly personal scales. "Music's a beautiful thing and it has the platform to give out a message," explains Nick. "In terms of suffering from anxiety and depression, our song The Greater Plan, for example, is essentially about how you can make mistakes in your life and how you've always got time to amend them. You can always progress and evolve, and it's not a matter of, 'You made a mistake, that's it – you've fucked your life.' You've always got time to live. That is the greatest gift."

"MUSIC'S A BEAUTIFUL THING..."

WHO MADE HIM KING OF THE FEELS?

Nick – who was drafted in last-minute when the group's previous singer dropped out ahead of a tour – puts his communal vibes down to his time spent playing in other genres. "I try to make it a group of five people rather than the focus just being on me," he says. "I get that from the metal background – the musicians are just as important as the vocalist. I think in most hardcore bands nowadays, the vocalist takes the focus themselves – they keep that and they refuse to let it go. Whereas it should be more of a community."

NICE IDEA. SO, IS THIS A NEW TYPE OF METALCORE?

It could well be. High Hopes' new record still has one foot firmly in touch with the base from which they were founded – with influences such as Misery Signals and Killswitch Engage still shining through. But with that comes new, uncharted territory for the band, shown in the cinematic, ethereal melodies that only add greater weight to the tracks' political potency. "I feel with this album we're starting to get more to grips with our own genre and feel for music," agrees Nick. "I would like to think that you couldn't instantly go, 'Oh, it's metalcore,' and that there's other aspects that have been thrown into the mix – be it lyrically or musically." We recommend you grab a can and start spreading the word of High Hopes.

WHAT YOU NEED TO KNOW

FOR FANS OF: Architects, Hundredth, KsE.
HEAR: Killer single Revelation, taken from new album Sights & Sounds.
MORE INFO: Facebook.com/ihavehighhopes official
CHECK OUT: The disturbingly dystopian video for The Callout.
DON'T MISS: High Hopes and more ace new bands on Alex Baker's Fresh Blood show on Wednesdays at 10pm on K! Radio.

K!OMMUNITY

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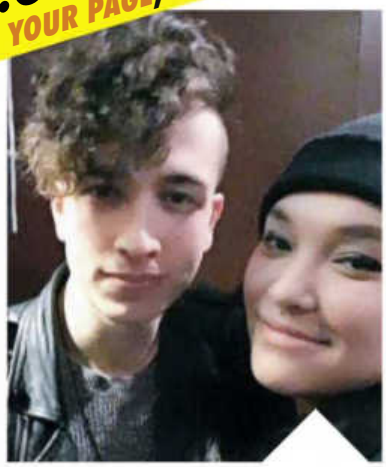


I SEE DEAD PEOPLE

"When I met Alex from Dead! at Counterfeit's first show!" ***@alien2504*** *explains. You must have a static forcefield around your head or something, as you're pushing his lovely locks away.*

WHAT THE HECK!

Here's ***@DabbyPeace*** *and Godzilla-sized Johnny Hall from HECK. "Cool to grab a pic, Johnny?" "Sure, just one!" That's definitely what he's indicating there. Yep.*

WINNER!

PICTORIOUS

"Met the main man Brendon Urie!" says ***@BenAFC10,*** *just after Brendon borrowed his mate Kylo Ren's wardrobe. Anyway, two things, Ben. Firstly, we hope you found a CD player big enough for that album behind you. Second, congrats, you've been victorious this week and have won a special Bowling For Soup VIP experience!*

CLAY HEART

"I made the American Idiot heart hand grenade out of clay," says ***@meganarmond.*** *Hey, Megan, listen to this… is that a Claymore?! HA! Why aren't you laughing? Urm, how about this one… Macy's Clay Parade! YES! We heard that giggle. Thank you, we're here all week. Literally, a new issue's out in a week.*

THRILLSWITCH ENGAGE

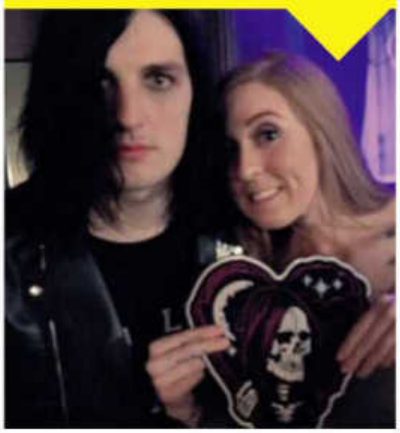
"My husband and I bumped into Adam Dutkiewicz hanging out at the O2 Arena, he made us lol!" says ***@LauraSharvell****. 'LOLy Diver, you're the star of the Kommunity page!'*

GERART WAY

"Spent all morning until 3pm drawing @gerardway and I'm so pleased," confesses ***@DarcieStark125****. We hope you had no homework due. Saying that, we almost didn't send this issue to print because we were drawing Joker Jared Letos all week…*

THE DARK HEARTS

"That one time @willghould from @creeper-cultuk was really happy to have pictures with me…" says ***@kerikeriblah.*** *Will looks like he's just seen the Grim Reaper or something…*



NEXT WEEK

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"It was like this when we found it – honest…" Neck Deep: (from left) Matt West, Sam Bowden, Ben Barlow, Dani Washington, Fil Thorpe-Evans

The Long Hard Road Out Of HELL

2015 SAW ASTONISHING HIGHS AND LIFE-CHANGING, CRUSHING LOWS FOR **NECK DEEP**. NOW, WITH A NEW LINE-UP IN PLACE AND THEIR UK COMEBACK TOUR SET TO EXPLODE, BRITAIN'S POP-PUNK STARS ARE READY TO CATCH FIRE ALL OVER AGAIN – AND BURN BRIGHTER THAN EVER…

WORDS: PAUL TRAVERS **PHOTOS:** DAN BOUD, MEREDITH SZTURM **DIGITAL ART:** STEVE HORSFALL

"There's a lot of evil in the world, I guess."

Ben Barlow might only be 21 years of age, but the words carry the weight of someone that has been through life's wringer – backwards, at that. They are not those of a normal guy of this young age. But then, Ben Barlow is not your average 21-year-old, and the past 12 months of his life – so defining, so formative – have been anything but those experienced by the classmates that Ben left behind when he dropped out of university ("I got kicked out; I didn't *actually* leave…" he admits) to focus on music, the thing that meant more to him than anything in this world.

Then, everything seemed a lot more innocent. Neck Deep, the band he would pack up his textbooks for, started life with ambitions no grander than to play a show or two, and have a laugh in the process. Yet across the next three years, expectations would grow exponentially, as local shows became UK tours, scrappy songs become hits on full-length albums, and UK tours spread into Europe, America and beyond.

2015 was the year it would all come to a head. And it would be the year that changed Ben Barlow for the rest of his life.

"It made me realise," he admits, "that we're at a point where people will try to tear us apart."

One month ago, as 2015 ticked over into 2016, Neck Deep posted a brand-new video for the track Smooth Seas Don't Make Good Sailors. The clip itself was a celebratory montage of mostly live footage that had been filmed throughout the previous 12 months.

There was plenty to choose from. Having started the year as the UK pop-punk band most likely to succeed, the Wrexham-based outfit had a spectacular 2015. Having kicked things off with their own UK headlining tour, they went on to open for All Time Low at Wembley Arena, slew Slam Dunk and spent the summer on the Warped Tour in the U.S., before returning home for main stage sets at Reading & Leeds and a support slot on Bring Me The Horizon's enormodome shows.

If all these live landmarks weren't quite enough, they also found time to release a sophomore album that became a Top 10 hit, charting at Number Eight in the UK. In Life's Not Out To Get You, the, er, wishful thinking of their full-length debut, 2014's Wishful Thinking, finally came to fruition.

The video for Smooth Seas… was, in part, a reminder of all the amazing things Ben Barlow and Neck Deep achieved in 2015.

"Things can get a bit blurry sometimes," nods the frontman. "Everything happens so fast that sometimes you forget about all the crazy, amazing things you did. And when you do look back, it seems more amazing than it was at the time. When you're doing those things and

playing those shows, you're just thinking, 'Holy shit, this is insane,' but you don't have time to take it in."

Despite inching ever-closer to Heaven, however, Neck Deep would find themselves in Hell. In August, just a day after Life's Not Out To Get You was confirmed to have claimed that Number Eight spot ahead of Taylor Swift, the band were rocked by allegations that guitarist Lloyd Roberts had engaged in illegal and inappropriate communications with an underage fan.

The guitarist stepped down from the band and later issued a statement saying that, after having contacted the police himself in order to clear his name, an investigation had found that there was no case to answer. By that time, the band had already been engulfed in an online firestorm of rumours and accusations that rocked them to the core.

And so Neck Deep – a young band only just beginning to get to grips with their rapidly growing star status – retreated and regrouped, closed ranks and dealt with "the worst experience we've ever had to go through" that left them "on the verge of a mental breakdown", as Ben told us last November (K!1594).

So, was the timing of this video, released on the last day of the year, a symbolic line being drawn between that hellish period and a brighter future?

"I think so," Ben considers after a lengthy pause. "The content of the song is very much about looking forward and being positive about some negative situations in your life. I wrote that song a long time ago and I'm finding myself relating to [it] again. It was nice to look back over everything we'd done that year, the good and the bad."

Was there a danger of the bad times souring the memories of the good ones, or overshadowing the achievements of the past year?

"I guess, in a way. But that's what we were trying to say, in a way, with putting that video out – we're over it now; onwards and upwards from here on out. We're back on track and we're going to push forward. I think we've had everything so good up 'til now that having to deal with that much of a colossal fuck-up was a little bit of a test. We really have come through better for it. I think the band is in a really good place now – maybe better than we ever have been. We just want to get back on track and get back to enjoying what we love to do. I really think we have moved on and I hope that other people feel that, too. But even if they don't, we know it, and that's what counts."

If 2015 was a year of towering highs and abyssal lows, 2016 looks like being a memorable one for Neck Deep for all the right reasons. As we talk to the band, they've just touched down in Adelaide, midway through their third tour of Australia alongside their friends in State Champs. By the time you read this, they'll have been to Japan for the first time as a band, although guitarist Matt West had visited the country under his own steam with State Champs bassist Ryan Scott Graham.

Now they're gearing up for their biggest home soil headlining gigs to date – State Champs still in tow – and to say they're excited would be something of an understatement.

"It's a lot bigger than we've done in the past, and I'm just stoked to be doing some headlining shows in the UK again," nods Ben. "Obviously we did the tour with Bring Me The Horizon, and that was insane, but I want to see how our fanbase has grown. We're stoked just to be at home, play to the UK crowds and see what they can give us. They've always shown us an awesome time. You always connect a little bit more with a home crowd. I'd like to think that people are

"EVERY BAND IS GOING TO ARGUE AND FIGHT. ANYONE THAT SAYS OTHERWISE IS LYING"

BEN BARLOW

Ben's attempt to sneak into the new Suicide Squad movie was too little, too late

proud of us, and proud that we're from the UK."

They've certainly not done too badly for a little band from Wrexham in North Wales, who now find themselves at the forefront of a global pop-punk scene that's not been this healthy in more than a decade.

"There's a lot of young bands coming through and a lot that are yet to be discovered, in every local scene. It's only a matter of time until the next big thing comes along. It could be a couple of years from now, but there's a lot of potential in the scene at the minute."

The examples spill out of Ben.

"Knuckle Puck are going to go on to do big things. Real Friends: I'm sure their next album's gonna be awesome… The Story So Far and The Wonder Years are always gonna be up there… State Champs… and I'd say we're up there, without blowing my own horn (*laughs*)."

If ever anyone doubted it, Ben, the stamps filling up your passport might reinforce your point somewhat…

"This was the dream, getting to tour the world," the frontman smiles. "This portion of the tour [Australia and Asia] is the most exotic. Knowing that we're going to be on tour for five months straight is pretty daunting at first. That's the only bad part of it – the friends and family and girlfriends. But you get out here and all those worries melt away."

When those allegations surfaced last August and Lloyd Roberts stepped away from the band, it was literally days before Neck Deep were due to make their main stage debut at the Reading & Leeds festivals. In order to play the shows, they turned to long-time friend and former guitar tech Sam Bowden, who had actually filled in for Lloyd before when the former guitarist became a father during the European leg of their tour supporting All Time Low.

Making your debut as an official live member at such a high-profile event must have been daunting, but Sam rose to the occasion and continued to fill the second guitarist slot through the U.S. leg with All Time Low. By the time they hit the UK with BMTH in November, they'd seen enough and invited Sam to join the band full-time.

"We'd already toured and played shows with him, he already knew the songs, so it was a case of, 'Let's get him as a fill-in for now,' and once we saw how the dynamic worked and what he could contribute to the writing, just what he could bring to the band… when we saw that, we just knew we'd found the right fit," nods Ben.

"To be honest, me and Sam go back further than any other members of the band," adds bassist Fil Thorpe-Evans. "We're two of the only members from Wales; we grew up and went to school together, so we've known each other since we were kids. His whole involvement stemmed from me because I knew him, but it's great because he's always been my best friend even through the start of Neck Deep. It was like getting your best friend to join you at work."

You'd previously told us that the remaining members of the band were closer for everything they'd been through. Does that mean there were cracks and strains even before the allegations arose?

"Being in a band is what it is," Ben shrugs. "You're going to argue, fight and fall out from time to time. People are going to butt heads, but there was nothing ever too serious. Every band has that, and if they say they don't, they've either been best friends since they were kids or they're straight-up lying.

"We've always been good friends, but going through a mutual disaster did bring us closer together. We've all cried on each other's shoulders and we've all had some real conversations about things. We've experienced a lot of life over the past three or four years. Up until that point we hadn't really experienced much bad, and to go through something so fucked-up and devastating brought us closer in a different way."

So, as we head deeper into 2016, are you tighter and more fired-up than ever?

"For sure," Ben says. "We're already looking ahead to the next record. Hopefully there'll be some big tours up ahead – that would be awesome. I've got a lot of bands in mind I'd like to tour with. We're always looking to step it

BEN'S RULES OF THE ROAD

THEIR WORLD TOUR IS TAKING THEM ALL ACROSS THE GLOBE OVER THE COURSE OF SIX MONTHS – BUT BY WHAT RULES DO NECK DEEP LIVE ON THE ROAD? BEN EXPLAINS…

VARIETY IS THE SPICE OF LIFE

"Dani [Washington, drums] has a pretty broad music library, so he's usually the one who acts as DJ, but we'll all take turns and have an opinion. People would probably be surprised at what we listen to. We do play pop-punk from time to time, but probably not too much because we've all been listening to it for years. There's a lot of indie music, a lot of hip-hop, a lot of electronic and heavy music. We were jamming Taylor Swift the other day!"

SEE THE SIGHTS

"We try to get out to see the sights when we can, and I think I spur that on quite a lot. I'm usually the one poking at everybody to get off the bus and do something. There's no point sitting in a hotel all day. You might have days when you're drained and that's all you want to do, but we're travelling the world, so it would be a waste to not actually see it."

DON'T GRAB THE GRIBBLE

"At least four out of five members of the band try to eat healthily. [Guitarist Matt] West is notorious for being a strict meat, cheese and bread kind of man. We have a phenomenon we call 'gribble', which is a variation on the word 'gristle', and West and our cameraman, Josh, are both gribble boys. They eat terribly, but Sam [Bowden, guitar] is vegan, Dani's vegetarian, and me and Fil [Thorpe-Evans, bass] just try to eat healthily."

PARTY IN MODERATION

"We don't tend to drink or party too much. Well… (*adopts bad Californian accent*) '*We still party, dude, just not as much as some other bands.*' I think when you're out on the road for a long time you have to take it more seriously and stay in shape. You can't be hungover every day, and we definitely don't drink before the show. In fact, I'll only usually drink if we've got a day off the next day."

SKATE WHEN YOU CAN

"I like to get my skateboard out when I can. There's a lot of just using flat ground and parking lots, but if there is a skate park nearby we'll often make that trip and have a session. I couldn't bring my board to Australia because of the weight, but in Europe and America I'll tend to skate every day. When we toured with All Time Low, we were playing huge venues with smooth floors, so we'd all cruise into the venue and skate or play hockey."

FILL THE DOWNTIME

"We play a lot of videogames on the bus. Everyone will have a go, but me and West are the biggest gamers. We'll keep up to date with what's coming out and go out of our way to play different titles. We also watch a lot of movies, maybe write a little here and there or just sit and talk. We also rip into each other and fart a lot. It's what you'd expect from a bunch of young guys on the road."

"WE'VE MOVED ON, AND I THINK WE'RE BETTER FOR IT. WE'RE MAYBE

BETTER THAN EVER"

BEN BARLOW

This, see, is why most bands invest in pyrotechnic professionals, guys…

up, but as long as we're having fun and people still stick by us, I can't ask for more."

If Neck Deep were to score another major tour in the coming months, that would, as Ben says, be "awesome". Ask for his personal highs from this whole crazy journey and he'll start verbally ticking off the band's recent achievements. "Playing Wembley was awesome. Playing Warped Tour was awesome…"

There's so much awesome it feels like he's pitching for the next LEGO Movie soundtrack.

"The response to the record [Life's Not Out To Get You] was unreal. I truly think we made a great record, and that's a great feeling – to know you've made a record that people love, and that we love, too," he continues. "Releasing the album was probably my highlight of the year and it was our biggest moment. Getting a Top 10 UK record – that was something I never in my wildest dreams thought I'd achieve. I've done a lot of the things I've dreamed about, but I never thought in a million years that we'd do that."

It's good to hear the frontman of one of the UK's hottest breakthrough bands talking with such positivity about the future *and* the past. Scratch beneath the surface, however, and it's clear that the events of the past few months have left deep and lasting scars.

We ask whether dealing with those things had toughened the singer up and made him more able to deal with things or whether it made him more vulnerable and less trusting. There's a lengthy pause, then the floodgates open.

"It made me withdraw myself… mainly because I realised that all of that shit doesn't matter and the more that you put yourself out there, the more that people are going to judge and comment and do whatever they want. So, I wound it in a bit. I feel like I'm getting back to the point where I can be a little more open, but I had to hide on my shelf for a bit."

But you realise that, as Neck Deep progress, the spotlight will shine even brighter on you personally?

"Yeah, and I think I've come to terms with it. I don't think I'll ever be someone who fully revels in the fucking spotlight. I am a little bit of an introvert, but that's my personal struggle that I've got to deal with. I get it – fans just want to show their love and appreciation. Sometimes it might go a bit far. Sometimes it can really, really weird me out, but it's just part of it. I wouldn't trade touring the world and playing in front of thousands of people for an easy life, just because I don't like being in the spotlight.

"As long as we deal with it in the right way and put it out in a way that people can understand we are just people, too, that's the main thing. I don't want to be treated like just a piece of meat to be torn apart.

"Everything that went on made me realise that, I think, but there's a lot of pointless bullshit that gets made to be this big thing in the modern world. I really think we should take a step back and realise what is actually important, what's necessary for human life and what's necessary for happiness. I don't think that being on fucking Twitter all day is the answer, or looking for things to hate on. I just don't think that's the way. I'm really trying to focus on what is important and what makes me happy, and that's the simple things."

Neck Deep have walked through the flames over the past few months and they certainly haven't emerged unscathed. Now, though, with a new set of challenges ahead of them, they're burning with a different kind of fire. From the title down, Life's Not Out To Get You was an overwhelmingly positive album. It was largely about overcoming the obstacles that life throws out and, while it wasn't always easy to hold onto that attitude, it's one that was essential in helping them come through the other side.

"There's no way things can be good all the time, there's always going to be something along the way that's out of your control," Ben says. "A lot of the album is about that – it's about dealing with situations. I wrote those songs and I wrote those lyrics. All the words are my own, so I already have that in me. Obviously there were times when I was fucked-up and I couldn't see the light at the end of the tunnel, but you have to shake it off and pull yourself together and get through the shit, and when you do, you're better for it."

In 2016, Neck Deep are more focused and fired-up than ever before, and their trajectory only looks set to rise steeper and faster from here.

"We don't have any limits on what we want to do," says Fil. "I know some people have this belief of, 'Oh, it's not cool to do something big,' but we enjoy playing music and, for me, the bigger the better. At the end of the day, we're all gonna be old dudes some day, sat there talking to our grandkids about how we used to be in a band, and they're all gonna laugh at us. It would be kinda cool if we had some pictures to show them that made it seem legit."

With the band right at the forefront of a new wave of pop-punk, those potential future grandkids are set to be slapped down in style. After a tumultuous 2015, Neck Deep are back, they're primed and they're ready to explode all over again.

NECK DEEP TOUR THE UK THIS WEEK – SEE THE GIG GUIDE FOR INFO

Turn over the page for more of 2016's hottest comebacks!

MEET THE NEW GUY

GETTING TO KNOW **NECK DEEP**'S NEW GUITARIST, **SAM BOWDEN…**

HOW DOES IT FEEL BEING A FULL-TIME MEMBER OF NECK DEEP?
"It's crazy looking back to what I was doing before, and to think of what's happened in such a short space of time. I went to school with Fil. I've known him forever, so it's good to be able to spend time with him, as well."

WHEN DID YOU FIND OUT YOU HAD THE JOB PERMANENTLY?
"It was in London just before the Alexandra Palace show [with BMTH]. Ben handed me an envelope, which confused the hell out of me, but inside it was a card saying, 'Congratulations on your new job,' signed by everyone. It was a life-changing moment."

MAKING YOUR DEBUT PROPER ON THE MAIN STAGE AT READING & LEEDS FESTIVAL MUST HAVE BEEN QUITE AN EXPERIENCE…
"It's definitely the craziest thing I've done to date. Reading was the first one, and the amount of people… The crowd was so wide and it went so far back. I remember walking out just thinking, 'What am I doing on this stage right now?'"

YOU CAME IN AT A VERY DIFFICULT TIME FOR THE BAND – DID THAT MAKE IT DIFFICULT FOR YOU PERSONALLY?
"I just kept my head down and got on with it. Every band goes through difficult stages, but as long as everyone maintains a positive attitude and looks towards the future, there's no reason to be stuck in that thought process of, 'Oh, this sucks.' You've just got to get on with things."

HOW HAVE THE NECK DEEP FANS BEEN WITH YOU?
"Surprisingly great. Every day I get messages and have social interactions that are really positive, and at every show everyone looks so happy and stoked. I always make sure to go out and meet people after the show as well, and it's really nice to be welcomed in and not have to fight for my place in the band."

2016'S MOST EXPLOSIVE COMEBACKS

NECK DEEP'S RETURN ISN'T THE ONLY COMEBACK WE'RE LOOKING FORWARD TO IN 2016. FROM **METALLICA** TO **DEFTONES** VIA **BIFFY** AND **GREEN DAY**, HERE'S EVERYTHING WE KNOW ABOUT WHAT'S SET TO SPARK AN INCREDIBLE YEAR...

WORDS: SAM COARE, GEORGE GARNER, JAMES McMAHON, NICK RUSKELL, JENNYFER J. WALKER **PHOTOS:** GETTY

METALLICA

James Hetfield's stated that the new Metallica album is gong to "take as long as it takes". Fine, you're James Hetfield, you can do whatever the fuck you want. But we're getting itchy now, man. Even if you're counting Lulu – come on, some of you are, even if you don't admit it – it's been five years since we had a Metallica record. We thought that the new jam, Lords Of Summer, that The Four Horsemen were unleashing at festivals around the world in 2014 was the starting pistol for new 'Tallica. We were wrong. However, that they have but one show in their diary – a hometown gig in San Francisco on February 6 – could mean they're keeping their time free for serious activity later in the year. Which is almost as exciting as James Hetfield being spotted out with members of Geordie black metal pioneers Venom, and bigging up Baroness' Purple album. Let's hope that all made it to the studio.

THIRTY SECONDS TO MARS

What a year it's going to be for Jared Leto. Not only are we finally going to see what he does with the character of the Joker in Suicide Squad, 2016 looks set to be the year in which we also get 30 Seconds To Mars' long-awaited return. The band's first spot of activity comes in August with the latest incarnation of their Camp Mars event taking in Malibu. But can Jared juggle the impossible feat of being an Academy Award-winning actor and the demands of being in a globally successful touring band? All we know for sure is this: last year Jared tweeted a picture of himself in the vocal booth with the hashtag #MarsIsComing. Expect to get a follow-up to 2013's LOVE LUST FAITH + DREAMS sooner rather than later.

GUNS N' ROSES

And so, the most unlikely reunion ever gathers pace. With the confirmation of two headline sets at April's Coachella festival announcing Slash and Duff McKagan's return to Guns N' Roses, the excitement for the prospect of a full world tour has built further following the unveiling of two Las Vegas arena shows earlier that same month. Those shows will be the curtain-raisers on this new era in Guns N' Roses' colourful history, but, in the words of Axl Rose, where do we go now? No other dates have been revealed yet, with only the yet-to-be-fully-announced Reading & Leeds seemingly having any chance of grabbing the Gunners for a UK festival, but a return to Wembley Stadium seems a given.

AVENGED SEVENFOLD

As alarming as the recent headlines were that Avenged were being sued by record company Warner Brothers for attempting to break their contract with the label, there was some golden news in there as well: the follow-up to 2013's Hail To The King – their first album with ex-Bad Religion drummer Brooks Wackerman – is nearly ready. Quite how long achingly dull corporate lawyers take to sort all this stuff out so the damned thing can be released is another matter, however. But given that both of the Huntington Beach heroes' last two albums debuted at Number One in the U.S. and went Top Five over here, a new Avenged album is far too hot to lay dormant for too long – especially one described as "completely aggro" by guitarist Zacky Vengeance to Kerrang! at the end of last year.

deftones

Deftones find themselves in an interesting position in 2016, not only by having their eighth album on the horizon, but also the tail-end of the celebrations for the 20th anniversary of their debut, Adrenaline, to contend with. Their latest, as-yet-untitled album has been described by Chino Moreno as the result of a leisurely approach to recording, which begs the question: will that vibe translate into the music and result in a softer 'Tones sound, especially given Chino's recent ambient experiments in his side-project Palms. Just as importantly, Deftones

also seem to be a band willing to up the ante. Having played safe-as-houses sell-out shows at academies for a long time over here, they've put their money where their mouth is by playing the SSE Arena, Wembley, in June. They're clearly thinking big…

GREEN DAY

Just last week, Billie Joe Armstrong put a photo on Instagram of himself, seemingly recording vocals for new Green Day material. And since he loves to take inspiration from the world around him, it would be surprising if subjects he's been speaking out about recently – the failings of America's justice system and the tragic Paris attacks – haven't influenced those lyrics in some way. The biggest teller of what's to come, though, was on December 30 when the frontman tweeted: "My mission for 2016? To destroy the phrase 'pop-punk' forever." A new dawn awaits…

BIFFY CLYRO

As far as grand plans go, trying to expand on a concept double-album loaded with strings, bagpipes and tap dancers doesn't offer many places for *any* band to go. So, how *do* Biffy Clyro top 2013's Opposites masterpiece? Well, they strip it all back, for starters. Their new record, expected this summer ahead of a busy touring season, will see a stripped-back sound that's, as Simon Neil told us last year, "more of a punch to the nose than a big cuddle". With European festivals inked in their diaries, the first swing might come in a UK field, too…

YOU ME AT SIX

It's been a whole seven months since You Me At Six left us, simply Tweeting, "We'll be back." But anyone who's been following the Surrey quintet's personal accounts more recently will know there's been some sneaky activity, with frontman Josh Franceschi posting a photo from inside the studio last November. As for the music inspiring said songs, the singer has been listening to Infinity On High-era Fall Out Boy, Coldplay and, um, Vanessa Carlton, which could make the follow-up to 2014's Cavalier Youth *very* interesting…

weezer

Following the Blue, Green and Red albums (with a host of non-colour-specific releases in between), Weezer's 10th album, The White Album, arrives on April 1 (with some ultra-rare UK dates following that). Rivers Cuomo says the record is inspired by the Westside of LA and is based on random hangouts with people he'd orchestrated via Twitter. Want to hang out with Rivers? The band are offering a special Weezer Experience Bundle version of the new release – which includes a trip to the Galapagos Islands to go bird watching with Rivers. The downside? It'll set you back $25,000. Anyone for a whip 'round?

PARAMORE

So, now that Paramore are, more or less, the biggest band on the planet, what's next? Well, as Hayley Williams confirmed last week, to a fan on Twitter (which, as ways of announcing a new album go, is the absolute coolest), they're writing a new album, of course! No word, as yet, as to what happens in the wake of bassist Jeremy Davis' amicable split with the group late last year. Around the same time, Hayley went on record saying she had "no idea what's next for Paramore". Excitingly, it sounds like she has at least the kernel of an idea now.

INTERVIEW

TOUCHING THE STARS

NEW ALBUM EARTHBOUND ISN'T JUST **BURY TOMORROW**'S MOST UNCOMPROMISING WORK EVER – IT'S ALSO THEIR GREATEST. AND IT'S A RELEASE THAT'S SET TO SEE **DANI WINTER-BATES** AND CO STEP UP INTO BRITISH METAL'S UPPER ECHELONS...

WORDS: MATT ALLEN **PHOTOS:** PAUL HARRIES, IAN COLLINS, ANDREW TIMMS

Bury Tomorrow attempted to come to terms with the bruised-head reality of their unprecedented mid-20s growth spurts

Dani Winter-Bates is a man shrugging off the weight of expectation. It's been 10 years since he first joined Bury Tomorrow, then as a 16-year-old keyboardist and metalcore totemic figure-in-waiting. Ten years spent fighting for the spine-juddering metal outfit completed by his brother and bassist Davyd, guitarist and singer Jason Cameron, drummer Adam Jackson and lead guitarist Kristan Dawson. And 10 years of near-misses and near-meltdowns in an adventure that has promised so much on so many occasions, without ever scratching the big leagues. Talk about a life well-earned.

Because all that work has now, finally, paid off. Bury Tomorrow's Earthbound is about to be detonated on the UK this month, and the album's 10 bone-cleaving tracks are already making an early stab as a Metal Album Of 2016 contender. Brimming with savage riffola and instantly memorable melody, the Southampton unit's fourth studio album hits hard – *really hard.*

"I think this is the first album we've ever been super-comfortable with," says Dani, talking to *K!* in a salubrious east London hotel. "I know that sounds a bit weird because we've done so many, but this one is a no-frills, no-bullshit album; it's 10 tracks, with no interludes, and I think for us, more than ever, it's Bury Tomorrow. *This is us.* If you came to see our headline set, this is what we are: five dudes, just their instruments, no backing tracks… It's savage. It's evil."

From the bludgeoning opening of The Eternal, to the fading guitar curlicues of album-closer Bloodline, Earthbound is the perfect snapshot of Bury Tomorrow's incendiary live sound: gruesome, gnarly, relentless. Their latest sonic blueprint was borne from a

string of shows on their 2015 Stage Invasion tour – a low-key criss-crossing of the UK that embraced the kind of venues they'd previously played during the early chapters of their career. Like squeezing a shark into a goldfish bowl, the results were unsurprisingly chaotic.

"We were playing to anywhere from 150 to 600 people," says Dani. "We played the Cheltenham 2 Pigs, which was a pub with no stage, and it was insane. We were like, 'This is too mental. We might be a bit too big to get away with doing this any more.' I wanted the punk-rock attitude and the hardcore, but it got to a point where the shows were scarily dangerous."

Creative positives were quickly drawn from the anarchy. Bury Tomorrow began writing on the road. The Stage Invasion tour took place at weekends; the remainder of their weeks were spent writing and recording. What followed was a string of demos that bottled the madness of their live shows.

Synchronised dance moves, Bury Tomorrow-style, come to Download 2014

True fact: only 50 per cent of band members know how microphones

"This isn't meant in an arrogant way, but we were on fire," says Dani. "We'd been on the road, we were experienced, so we weren't going from cold to hot. We were warm. And I did my vocals in two days. I got in the booth and did two seven-hour days. That all came together to make the album sound how it is."

And what is that sound?

"Metalcore. And I think it's fine to be metalcore. At the end of the day, we're a melodic metal band. We take solace in the fact that we sit bang in the middle of two genres – whether that's hardcore and metal – or bang in the centre of heavy and light. But this album is what I wanted to make five or six years ago when I first listened to bands like Killswitch Engage and As I Lay Dying. I sat there going, 'I wanna be in a band like this. *That's* what I wanna do.' Hopefully, in 10 years' time, I can go, '[Earthbound], that's our album, that's what we did, and we smashed it to pieces.'"

You'd be forgiven for thinking Dani was a self-driven guy, given this ambitious rhetoric. And yeah, to a certain extent, he is: he says he'd love Bury Tomorrow to play stadiums; he cares what people think of the band he joined a decade ago, though he's not so fussed about impressing anyone in the industry ("I've become far more callous," he says. "You see the music industry for what it is"). The only people that get him going on a day-to-day basis are the fans hurtling into Bury Tomorrow's mosh-pit at every show.

"They're the only thing I actually care about now," he says. "All I care about is the fans hearing our records. They are the most important thing. It sounds so clichéd and I hate saying it, but they are. They're all-consuming. The reason we go out on the road is to make more of them. The reason why we do headline shows is to have them all together at one big party. Without them, we have nothing."

Dani means it, too. At the close of Bury Tomorrow's raucous headliner at London's cavernous KOKO club in 2014, he greeted fans after the show – all of them. "I jumped straight off the stage and onto merch," he says. Security later moved him into the street where he hung around for another two hours, chatting to the kids that had followed his band since their 2009 debut album, Portraits. An after-show party was going on upstairs, but Dani remained outside the venue door where he signed shirts and posters. The same thing happened at Reading & Leeds Festival, too. His reason? "That's my job."

Dani isn't a stereotypical rockstar. There's no ego, no demands. He hates the way fans are exploited by certain artists, publicly ranting against any bands charging their fans for meet-and-greets. The strangers that hang around on the side of the stage at Bury Tomorrow shows come into the firing line, too. "They didn't win some competition," he seethes, "so what makes them better than the people stood in the front row that have been there since 2007?"

Bury Tomorrow have developed a strict moral code. Dani's determined they stick by it, no matter how dramatically Earthbound expands their rep.

"I'm not about to turn around to someone I've seen come to over 100 Bury Tomorrow shows and go, 'Now you've got to pay to meet me.' Fuck *that*. People like that are idiots. If you're walking along the street and you see one of them, what are they gonna do? 'Give me a hundred quid and then you can talk to me.' I don't care what you dress it up as – they are nothing, and they are not good human beings. I would wholeheartedly sit in a room with them and tell them to their faces. They're chumps."

"BANDS WHO CHARGE PEOPLE TO MEET THEM ARE NOTHING. THEY'RE CHUMPS"

DANI WINTER-BATES

His values are the product of a supportive upbringing. Dani's mum, "a head of nursing", and dad, a driving instructor, raised him on music. "Dad's a massive Disturbed fan," he says. "Mum's not crazily into screaming, but she can appreciate a good or a bad one." He was brought up a Christian, though he's not a devout one. "I probably still hold some of that belief. My parents didn't force it on me – it's nice to have that spiritual side without having it forced. My dad's atheist and my mum was brought up in a Catholic school. I like to believe this isn't it. I'd like to believe that the energy goes somewhere [when we die]."

There were some tough times, too. Dani has spoken on Twitter about an eating disorder that plagued him when he was younger. "When I was younger it didn't matter that I had a family that supported me. [It] still was a mission accepting that I had an eating disorder… It never really goes away." He was bullied at school, too, though he claims it's something everybody goes through. "Especially alternative kids," he says. "I think it's wrong, but everyone's been picked on." Mainly, though, Dani's ethics come from experience.

"We've played to no people in a bar," he says. "Our moral code comes from the fact that we've been at the bottom. We've had a rise, gone down and not possibly been a band any more; we've gone up a little bit again… I think we're very realistic people and it bled out of us that idea of, 'Oh, we're rockstars.'"

This sense of reality is being imbued within Bury Tomorrow's lyricism. Earthbound is dark, more so than any of their previous albums. There's mention of death; an end-of-days vibe stalks certain quarters of the record. "As a whole, it touches the fact that the world seems to be a pretty bleak place at the moment," Dani says. "Both politically and environmentally. Everything we're being told and fed is that we've fucked it. [Earthbound] is the acceptance of that, and how we're gonna move forward and make things better.

"But this record isn't a political record, or an environmental one. It's saying, 'Look, just think about stuff a little bit more.' And what I'm always trying to do with my lyrics is to make them a bit more thought-provoking than, 'I went out partying last night!' Or, 'Let's all rise up together!' Which is the usual metalcore thing. Well, sometimes you *can't* all rise up. Sometimes it *is* just fucked. But that's just the way it is."

If there's an apocalyptic season finale looming into view for all of us, then Earthbound's world-view makes for one hell of a soundtrack. It could also stand as the album that propels Bury Tomorrow onto larger stages and bigger festival appearances. Dani isn't making any bold predictions, though. He's way too grounded for that. "If someone told me a couple of years ago, 'You'll sell out London KOKO!' I would have been like, 'You're talking rubbish, there's no way.' We're now discussing some venues in London for our next headliner that I would have laughed in people's faces had they mentioned them two or three years ago."

His concern, as ever, is the fans that follow Bury Tomorrow. There's a sense Earthbound might take them to The Next Level. The flipside to success is a potential gap in the relationship that Dani has worked so hard to build with the people that follow them. But he's making a promise that success won't alter him, or his band. "I'll always do the things I do, like going to the merch stand after a show," he says. "My job isn't to finish a show and get pissed. Until that last person leaves that venue with a signature, my job isn't done."

Spoken like a true people's champion. Fellow frontmen, are you taking note?

EARTHBOUND IS OUT ON JANUARY 29 VIA NUCLEAR BLAST. BURY TOMORROW TOUR THE UK WITH PARKWAY DRIVE IN FEBRUARY – SEE THE GIG GUIDE

FROM FAN TO FRONTMAN

DANI WINTER-BATES REFLECTS ON HIS JOURNEY FROM THE PIT TO THE STAGE

"The crazy thing for me was that I was in a band so quickly. My parents were quite reserved with letting me go to shows – I didn't start going until I was 13 or 14. I went to see a band called Tsunami Bomb, who were a punk-goth band. My second show was Pitchshifter and SikTh at Portsmouth Wedgewood Rooms. After that, I was involved in local shows, but I was in a band by then.

"I wasn't a frontman then. When I was younger, I didn't want to be one. I was always a shy kid and I used to be a drummer. Suddenly the light bulb switched on. I put on a persona of being this person when I was a frontman, and that slowly became my personality.

"That's what the band has given me, rather than money or experience. The band's given me the opportunity to be a more insightful and better person."

Dragons' Den's metalcore special unveiled its line-up: (Clockwise from top left) Adam Jackson, Davyd Winter-Bates, Kristan Dawson, Jason Cameron and Dani Winter-Bates

KERRANG!
ALL TIME LOW
PHOTO: TOM FALCONE

PHOTO: GETTY

PHOTO: PAUL HARRIES

KERRANG!

THE GHOST INSIDE

KERRANG!

CANE HILL

PHOTO: ANDREW LIPOVSKY

PHOTO: GETTY

SOUNDTRACK FOR DESTRUCTION

WITH THE **GUNS N' ROSES** REUNION EDGING EVER CLOSER, KERRANG! COUNTS DOWN THE MOST DANGEROUS BAND IN THE WORLD'S GREATEST MOMENTS – AND REVEAL THE SECRETS BEHIND SOME OF ROCK'S BIGGEST SONGS…

WORDS: SAM COARE, AMIT SHARMA **PHOTOS:** GEORGE CHIN/ICONICPIX, PHOTOSHOT, GETTY

Axl and Slash onstage in 1991 during the Use Your Illusion world tour that would contribute to the band's downfall

20 THERE WAS A TIME

■ Eighteen years in the making, with a personnel sheet longer than entire discographies by most bands, Chinese Democracy divided fans down the middle come its eventual 2008 release. Yet for all the arguments over its overindulgence, its absurdly long gestation, or its 'authenticity' as a Guns N' Roses release, the quality of the music speaks for itself. Case in point: There Was A Time, notably one of a few tracks to feature guitar work from Axl Rose himself. While most of his ex-bandmates appeared to be more actively busy than Axl while he meticulously crafted his masterpiece, songs like this present a strong argument for being the best work *anyone* from Guns N' Roses has put their name to since Use Your Illusion II.

FIND IT: *CHINESE DEMOCRACY*

SECRET BEHIND THE SONG! A Perfect Circle founder Billy Howerdel was the studio hand charged with the engineering and recording of There Was A Time, later praising Axl's "ferocious approach" to perfection.

19 COMA

SECRET BEHIND THE SONG! The effects heard on Coma were contributed by Bruce Foster, a sound editor who worked on late '80s/early '90s movies such as Sister Act, Arachnophobia, Ghostbusters and Hot Shots! Part Deux.

■ The longest song in the Guns arsenal is almost perhaps the darkest, delving deep into Axl's psyche and past suicide attempt. "I started writing [Coma] when I OD'd four years ago because of stress. I couldn't take it," Axl told MTV in 1990, prior to the song's release. "I just grabbed this bottle of pills, in an argument, and gulped them down. I ended up in hospital… Some people could take [the song] wrong and think this means, 'Go put yourself into a coma.' It's still tricky, I'm still playing with the words to show there's some hope in there." The sprawling epic – which doesn't even have a chorus – ends with a rant believed to reference the band's former self-destructive ways.

FIND IT: *USE YOUR ILLUSION I (1991)*

18 BREAKDOWN

■ In his autobiography, Slash would describe Breakdown – one of the second Use Your Illusion album's highlights – as being one of the most problematic songs to work on during the albums' entire recording process. Sandwiched in-between two up-tempo screamers and marking the record's halfway point, it's a track that explores Axl's love for the music of the Deep South more obviously than the Lynyrd Skynyrd influence he indulged on Sweet Child O' Mine. And just to seal the indulgent deal even further, the song closes with Axl reciting a seemingly nonsensical monologue from 1971 Southwestern Americana flick Vanishing Point – the one moment on the entire album that Axl says "didn't come out the way we wanted".

FIND IT: *USE YOUR ILLUSION II (1991)*

17 RIGHT NEXT DOOR TO HELL

■ The opening minute of the first Use Your Illusion disc lacks no urgency at all, with bassist Duff McKagan's earth-rumbling bass bleeding out of your speakers as guitarists Izzy Stradlin and Slash scrape their strings and start riffing in unison. Right Next Door To Hell was co-written by Hanoi Rocks collaborator Timo Kaltio, who was visiting Izzy in 1988 and added his chorus part onto a demo while the pair messed around over some beers. Years later, Izzy contacted him for permission to use it, which inevitably led to the exchange of grand sums of money that, by his own admission, was initially blown on cars. It remains one of the heaviest songs Guns N' Roses have ever come up with, and likely ever will.

FIND IT: *USE YOUR ILLUSION I (1991)*

16 OUT TA GET ME

■ Before moving to the City Of Angels with then-girlfriend Gina Siler at the end of 1982, Axl Rose was born and raised in Lafayette, Indiana. After discovering he was adopted while going through insurance papers in his family home, a 17-year-old Axl became well known to local authorities and was arrested over 20 times. Facing threats of being charged further for becoming a habitual criminal, the singer decided it was time for a new start. Out Ta Get Me is his middle finger to the system that failed him in his greatest time of need, immortalised by the lyrics: '*I lose my head, I close my eyes, they won't touch me, 'cause I got somethin' I been buildin' up inside, I'm already gone*'.

FIND IT: *APPETITE FOR DESTRUCTION (1987)*

15 YOU COULD BE MINE

■ If You Could Be Mine feels more akin to the Appetite For Destruction-era than the Illusion discs that it found its home on, it's because that's precisely when it was written. And though the song may have been shelved from the debut, as a single it served perfectly as the first taste of their next chapter. Inspired by Izzy Stradlin's break-up with actress/model Angela Nicoletti, its inclusion as the theme for the biggest movie of its year, Terminator 2: Judgment Day, said everything about GN'R – the biggest band in the world – at this moment in history.

FIND IT: *USE YOUR ILLUSION II (1991)*

13 MR. BROWNSTONE

■ Of all the songs that appeared on debut record Appetite For Destruction, Mr. Brownstone is arguably the most prophetic of Guns N' Roses' dark days to come. Their first UK single, for starters, took us through the mind-set of a heroin addict. Written one night in the apartment of Izzy's stripper girlfriend Desi Craft, it was autobiographical in the sense that Slash and Izzy were bemoaning their very own downward spirals, its lyrics written on the back of a grocery bag. Come October 18, 1989, when GN'R were opening for The Rolling Stones at the Los Angeles Coliseum, the song's title would come to embody the band's problems. "I hate to do this onstage, but I tried every other fucking way," Axl told the crowd. "Unless certain people in this band get their shit together, these will be the last Guns N' Roses shows you'll fucking ever see, 'cause I'm tired of too many people in this organisation dancing with Mr. Goddamn Brownstone." Years later, in an interview with the Los Angeles Times, the vocalist admitted, "I was watching my band mentally and physically fall apart… It was a harsh move [talking about it] onstage, but we had tried everything else, and nobody would stop."

FIND IT: *APPETITE FOR DESTRUCTION (1987)*

14 CIVIL WAR

■ The only song on either of the Use Your Illusion albums to feature original sticksman Steven Adler on drums – recorded just before his dismissal for a spiralling heroin addiction – Civil War first appeared on the Nobody's Child: Romanian Angel Appeal charity album in 1990. Penned by Slash, Axl and Duff over various soundchecks and inspired by the assassinations of U.S. President John F. Kennedy and Martin Luther King, Jr, along with the Vietnam war, the song begins with a sample from 1967 movie Cool Hand Luke before Axl whistles a melody borrowed from 1863 civil war anthem When Johnny Comes Marching Home and later recites a speech made by a general of [Peruvian guerrilla insurgents] Shining Path. Axl liked the Cool Hand Luke sample so much, he would use it again 17 years later on Chinese Democracy's Civil War-esque Madagascar.

FIND IT: *USE YOUR ILLUSION II (1991)*

SECRET BEHIND THE SONG! The line 'D'you wear a black armband, when they shot the man who said, 'Peace could last forever'?' refers to a Martin Luther King, Jr peace march Duff McKagan was taken to by his mum as a child.

NO GOOD IN THE 'HOOD

THE TRUE TROUBLE BEHIND RIGHT NEXT DOOR TO HELL...

The reason why Right Next Door To Hell sounds particularly scathing, even by Axl's notorious standards, is because he's tearing into one-time West Hollywood neighbour Gabriella Kantor (*pictured above*), who claimed the singer had assaulted her with an expensive bottle of chardonnay and a piece of chicken, had him arrested and initiated litigation against him. "Frankly, if I was going to hit her with a wine bottle, she wouldn't have gotten up," Axl somewhat unsensibly told People Magazine of his "obsessed fan" who couldn't "take the rejection". In the end, the case was dismissed due to lack of evidence. The same condo would later be given away as part of a bizarre MTV Evict Axl competition.

THE MOST DANGEROUS TRIBUTE BAND IN THE WORLD

AS WELL AS GIVING US MANY OF ROCK'S MOST FAMOUS SONGS, GN'R WERE ALSO QUITE HANDY WITH OTHER PEOPLE'S...

KNOCKIN' ON HEAVEN'S DOOR

Originally recorded by Bob Dylan for the soundtrack of 1973 Western Pat Garrett And Billy The Kid, the GN'R version is probably most famous for Axl Rose screaming, *'Gimme some reggae!'* before the band add a few bars of calypso waltz to the song's basic chords. If you've a spare hour, type 'Axl Rose reggae hour' into YouTube.

FIND IT: *USE YOUR ILLUSION II (1991)*

LIVE AND LET DIE

Written by Paul and Linda McCartney for the 1973 James Bond flick of the same name, Live And Let Die has a strong shout for being the heaviest song ever to be devised by a Beatle. Yet the addition of Guns' piercing guitars and Axl's howls took it up a gear even further.

FIND IT: *USE YOUR ILLUSION I (1991)*

IT'S ALRIGHT

A piano-led cover of Black Sabbath's It's Alright can only be found on record on GN'R's Live Era set, yet it was a common occurrence during the band's Use Your Illusion world tour. With that in mind, it's a jarringly peaceful moment set against the backdrop of cancelled shows and riots that plagued the tour.

FIND IT: *LIVE ERA '87 – '93 (1999)*

SYMPATHY FOR DEVIL

Featured in the closing credits of Tom Cruise/Brad Pitt horror film Interview With The Vampire, the GN'R take on The Rolling Stones' classic would be their final release prior to Slash's departure, which was accelerated by Axl hiring guitarist Paul H. Tobias for the song without telling his bandmate.

FIND IT: *INTERVIEW WITH A VAMPIRE OST (1994)*

ATTITUDE

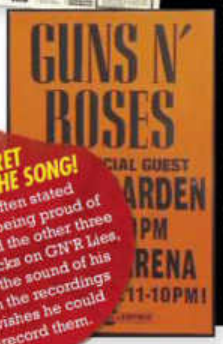
Sung by GN'R's resident punk fiend Duff McKagan, this tribute to New Jersey idols Misfits was one of the indisputably killer moments on The Spaghetti Incident? covers album, which has divided fans for the past 23 years.

FIND IT: *THE SPAGHETTI INCIDENT? (1993)*

12 PATIENCE

■ The only single taken from Guns' post-Appetite stop-gap mini-album, GN'R Lies. Patience was the sound of a band pressing pause on all the rock'n'roll whirlwind in favour of a more vulnerable and understated manner, with Duff putting down the bass to join Izzy and Slash on acoustic guitar. The song was recorded in one take straight and was ironically the last music video to feature ex-drummer Steven Adler, despite him not playing on the track itself. Though the song was penned by Izzy Stradlin, its inspiration remains a mystery, with no official confirmation of whether the lyrics document Axl's relationship with ex-wife Erin Everly or Izzy's then-girlfriend Angela Nicoletti.

FIND IT: *GN'R LIES (1988)*



SECRET BEHIND THE SONG!
Axl has often stated that, while being proud of Patience and the other three acoustic tracks on GN'R Lies, he hated the sound of his voice on the recordings and wishes he could re-record them.

11 IT'S SO EASY

■ To say the first official single from Appetite... was a flop might be a bit excessive, but it certainly failed in launching them to the dizzying heights A&R executive Tom Zutaut – who signed the fledgling band – had promised his Geffen bosses. It didn't matter to us – in K!151, writer Howard Johnson awarded their debut 5Ks, noting "the band's current single pays no heed to the 'necessary' niceties of being airplay-orientated, Axl yelling *'So fuckin'easy!'* enough to guarantee no radio exposure whatsoever." In that sense, It's So Easy was the first of many middle fingers to come. Penned by Duff with his close friend West Arkeen, it's a song that will forever carry an air of sadness due to the moment when two fans were crushed to death in the pit at the beginning of their Donington Monsters Of Rock 1988 set.

FIND IT: *APPETITE FOR DESTRUCTION (1987)*

10 LOCOMOTIVE

■ Being one of the more experimental Use Your Illusion II tracks, Locomotive has only been performed a handful of times, yet it showcases another side to a beast with many faces. Slash took the unusual step of recording many of his parts with a wah-wah pedal left 'on', while Axl layered his voice with a deep baritone underneath his tenor snarl to give the song a sense of multiple voices trapped in one person's head (*'I know it looks like I'm insane...'*).

FIND IT: *USE YOUR ILLUSION II (1991)*

9 MY MICHELLE

■ Be careful what you wish for in the company of W. Axl Rose – Michelle Young, a friend of the band, found out the hard way. One night, she was sat in the car with Axl when Elton John's Your Song came on the radio, to which she made a passing comment about having always wanted a song written about her. The result was a song full of brutal truths concerning her struggles with addiction and dysfunctional family background.

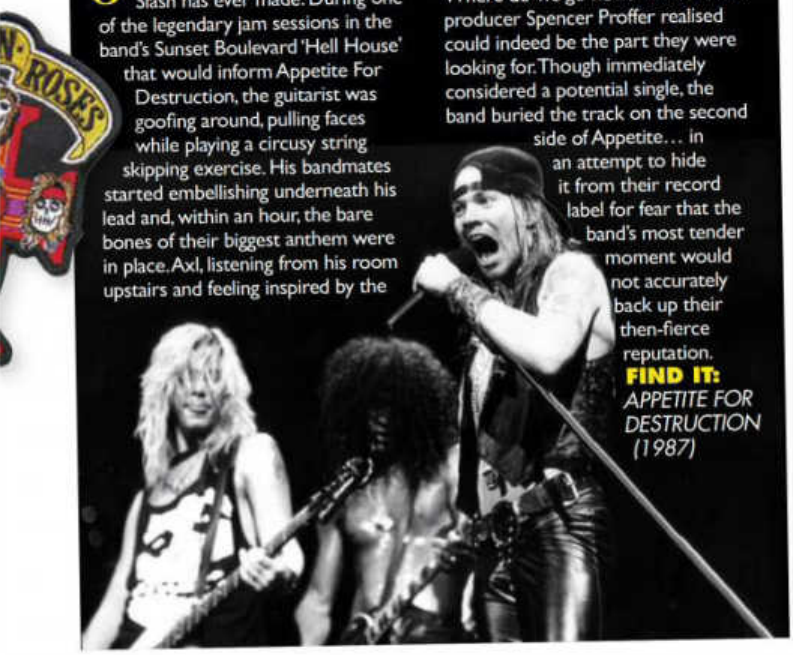
FIND IT: *APPETITE FOR DESTRUCTION (1987)*

The classic Guns line-up: (From left) Duff McKagan, Axl Rose, Slash, Steven Adler and Izzy Stradlin

8 SWEET CHILD O' MINE

■ As far as jokes go, with the benefit of hindsight, Sweet Child O' Mine is by far the best one Slash has ever made. During one of the legendary jam sessions in the band's Sunset Boulevard 'Hell House' that would inform Appetite For Destruction, the guitarist was goofing around, pulling faces while playing a circusy string skipping exercise. His bandmates started embellishing underneath his lead and, within an hour, the bare bones of their biggest anthem were in place. Axl, listening from his room upstairs and feeling inspired by the heartfelt honesty of Southern rock heroes Lynyrd Skynyrd, wrote about his feelings towards then-girlfriend Erin Everly. As fate would have it, the band got stuck on the ending and Axl would ask himself, "Where do we go? Where do we go now?" which demo producer Spencer Proffer realised could indeed be the part they were looking for. Though immediately considered a potential single, the band buried the track on the second side of Appetite... in an attempt to hide it from their record label for fear that the band's most tender moment would not accurately back up their then-fierce reputation.

FIND IT: *APPETITE FOR DESTRUCTION (1987)*



7 DON'T CRY

■ The only song to appear on *both* Use Your Illusions, the second version of which features alternate lyrics, Don't Cry's haunting brilliance makes it one of the moodiest rock ballads of its time. One of GN'R's earliest compositions, Axl Rose penned this song having fallen in love with Izzy's girlfriend Monique Lewis, who broke his heart outside the Sunset Strip's Roxy venue. "She was telling me goodbye," he would later reveal, "and I sat down and just started crying, and she was telling me, 'Don't cry.' Next night, [me and Izzy] got together and wrote the song in five minutes." Blind Melon singer Shannon Hoon, who grew up close to Axl in Lafayette, guests on the track and also appears in the infamous video that marked the beginning of an Andy Morahan-directed trilogy – completed by November Rain and Estranged – that continues to baffle to this day (see over page for more).

SECRET BEHIND THE SONG!
As well as the two versions on the Illusion albums, there's also a third version of Don't Cry that appears on the single. It was the demo version that didn't make the cut for Appetite.

FIND IT: *USE YOUR ILLUSION I & II (1991)*

6 NOVEMBER RAIN

■ The final single from the first Use Your Illusion has remained very much *the* quintessential power ballad since its release, and that's highly unlikely to ever change. Originally over 20 minutes long, it was a work-in-progress that took Axl much of the '80s to condense down into nine minutes of ethereal majesty. Considered by many to be the final nail in the coffin for the GN'R members that favoured the original hard rock edge over their newfound orchestral pomp, the video was equally as overblown – costing over $1.5 million to make and in the process becoming one of the most expensive in music history. Slash admitted to Q in 2004 that, "We got into doing these huge-production videos and by November Rain it was too much, just too involved. At the end of the day, it was a great video, but that's when I started realising it was getting out of hand."

SECRET BEHIND THE SONG!
In the November Rain video, Axl's then-girlfriend Stephanie Seymour, whom he would later propose to, played the character inspired by his ex-wife Erin Everly. Not awkward at all.

FIND IT: *USE YOUR ILLUSION I (1991)*

SWEET CHILD: THE HIT THAT NEARLY WASN'T

TOM ZUTAUT, WHO SIGNED GN'R TO GEFFEN RECORDS, RECALLS HOW AN ARGUMENT WITH AXL ROSE NEARLY MEANT THE BAND'S MOST FAMOUS SONG DIDN'T MAKE IT ONTO **APPETITE FOR DESTRUCTION**...

"It always felt like Guns were short of the song they needed [in the early days]. They had a lot of great punky, hard rock songs, and they needed that one song that could separate them from the rest of all the bands. Now, in those days, I would go to maybe every other show the band played, but Marc Canter [Slash's childhood friend and the band's early unofficial photographer] called me one day and said, 'You should definitely come to the next show [at Whisky A Go Go, on August 23, 1986], they just wrote this new song that's *amazing*...' And that new song was Sweet Child O' Mine. I went to the show and heard that song, and knew there and then they were ready to record what would become the biggest rock debut album ever.

"SWEET CHILD WAS LIGHTNING IN A BOTTLE"
TOM ZUTAUT

"[Going into the studio to record Appetite...] we had a lot of songs. Then, in one of the most memorable days in the studio, Axl told me he had a song he wanted me to hear. He sat down and played me November Rain. That same day, Izzy played me Patience. We had Don't Cry as well... So, I was like, 'What the hell do we do [with all these songs]?' One of the classic arguments I had with Axl was about whether to put Don't Cry or Sweet Child on Appetite.... In the end, I felt that Sweet Child was the lightning in the bottle that captured what I'd seen in their early shows, it was the song that made us go into the studio, and that it was stronger than Don't Cry, so we decided to hold Don't Cry back in favour of including Sweet Child. And I think we did it right in the end!"

5 NIGHTRAIN

There are many tracks on Appetite For Destruction that typify the sheer anarchy of living as a band on the mid-'80s Sunset Strip, with hookers and drug dealers coming and going as they pleased. The rampaging Nightrain, however, was GN'R's homage to one of their greatest influences – the E & J Winery-manufactured fortified wine of the same name – which was high in percentage but, more importantly, low in cost (*'I'm on the Nightrain / Love that stuff! / I'm on the Nightrain / An' I can never get enough!'*). Reckless living meant it was all they could afford, while the lyrics to the band's ode to the tipple were improvised over several valiantly intoxicated walks home after nights spent rehearsing. Axl would often advise crowds at shows: "In these liquor stores that the winos hit up, right beside Thunderbird, you'll find the Nightrain. That'll fuck up you twice as bad as Thunderbird and it's a *lot* cheaper!"

FIND IT: *APPETITE FOR DESTRUCTION (1987)*

SECRET BEHIND THE SONG!
Though Izzy Stradlin's role in the band was mainly as a rhythm guitarist, Nightrain offers a rare look as his lead playing. He performs the first half of the solo that comes in around the two-minute mark.

4 ESTRANGED

Credited only to Axl, who thanks Slash for "the killer guitar melodies" in the liner notes, Estranged was written as the singer dealt with the end of his marriage to Erin Everly (*'I'll never find anyone to replace you / Guess I'll have to make it through this time / Oh, this time, without you'*). And while it may not seem like one of the obvious choices, the final single from the Use Your Illusion albums has long remained a firm fan-favourite for its progressive darkness, unravelling deep within Axl's broken heart. Perhaps most of all, it's the song that makes us wonder just what else we might have heard if the colliding forces of Axl's piano and Slash's leads were able to continue side-by-side. The $4 million video – which was partly filmed outside Axl's Malibu house and included the unforgettable sight of Slash rising out of the ocean and wailing away stood on the top of the waves – would be the final (and craziest) instalment in the Andy Morahan-directed trilogy (see panel, right). The series was loosely based on Without You – a short story written by Axl's friend and journalist Del James.

FIND IT: *USE YOUR ILLUSION II (1991)*

DIRECTING THE TRILOGY

ANDY MORAHAN WAS THE MAN CHARGED WITH HELMING THREE OF THE MOST EXPENSIVE VIDEO SHOOTS OF ALL TIME. HE RECALLS THE CHAOTIC FUN OF WORKING ON **DON'T CRY**, **NOVEMBER RAIN** AND **ESTRANGED**...

"The idea for the trilogy of videos came from a story Axl's friend [Del James] had [the short story Without You]. Axl was going through personal regressive therapy, whatever that was – things that had happened in his past, and all of that kind of stuff. It wasn't a particularly fleshed-out idea. I guess it was about Axl falling in love with a girl. I couldn't really begin to explain now, especially in retrospect, what it all meant – but that's kind of fun, really. I think the best music videos tend to be surreal and off-the-wall.

"The band was in a state of flux at the time. Izzy [Stradlin] had just left, which Axl was upset about, and he was getting kinda cranky about the dynamic of the band. There were a lot of personal issues going on, and I think the videos, if they're a reflection of anything, it's the fractured nature of the band at the time. It was kind of falling apart at the seams, so it really became less of a cohesive story and more a reflection of the band. They were like vampires; if we wanted to shoot something in the daytime, we'd have to keep them up all night and do it in the morning.

"It eventually became an abstract canvas of a few original ideas, mainly about Axl's kind of inner-most thoughts, and angst and whatever he was going through at the time, and... quite strange things. By Estranged [the trilogy's final part], there were loads of dolphins in it, because he'd split up with [his girlfriend], and said to me, 'I don't wanna get any more beautiful girls in my videos – I'd rather have a dolphin.' We knew by including that people would go, 'What's that all about?!'

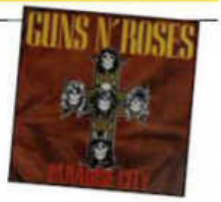
"The videos were so much fun to work on. They were strange and surreal and over-the-top, but it was that kind of time."

3 ROCKET QUEEN

Rocket Queen may have gained notoriety for the sex noises that come in during Slash's slide guitar solo, but Appetite...'s closing track boasts more than its fair share of the album's finest moments. From Duff's opening bass groove to its genius, curtain-closing final sequence, Rocket Queen is the kind of song that only Guns N' Roses could write. And though the song's lyrics were about a brothel madame known as Barbie Von Grief, with whom Axl was infatuated, those infamous moans are courtesy of Steven Adler's on-off girlfriend and band dancer Adriana Smith, who was recorded having sex with Axl in the studio. "It was a sexual song and it was a wild night in the studio," Axl told Hit Parader in 1988. Studio man Michael Barbiero was uncomfortable with recording the sex session, and left the task to his assistant, Vic Deyglio, who was credited as 'the fucking engineer'.

FIND IT: *APPETITE FOR DESTRUCTION (1987)*

2 PARADISE CITY



Some songs were simply built to shake the ground of the world's biggest stadiums. In three simple chords, Guns N' Roses had hatched the chorus to one of the greatest rock anthems of all time. According to Slash, it was written over some beers in the back of a van heading back from a show in San Francisco. Singing along with Axl, the guitarist came up with, *'Where the girls are fat and they've got big titties'*, for the second cycle of the chorus, but was outvoted by the rest of band, who preferred reusing the somewhat more radio-friendly original line. Like Welcome To The Jungle, it's written specifically from Axl's perspective as a Lafayette native heading to new pastures in seek of opportunity and a better life. And pretty girls, of course.

FIND IT: *APPETITE FOR DESTRUCTION (1987)*

GN'R: The Leopard Print Years were, thankfully, short-lived

1 WELCOME TO THE JUNGLE

Slash has often called Welcome To The Jungle the perfect introduction to Guns N' Roses. And in many ways he's right: the opening track from debut Appetite For Destruction bites your head off while ushering in five outlaws that would soon be known as The Most Dangerous Band In The World.

"I consider this song to be the most representative of what we're like," Axl Rose told Hit Parader in 1988. "I wrote the words in Seattle [during the band's infamous June 1985 'Hell Tour'] – it's a big city, but at the same time it's still a small city compared to Los Angeles and the things that you're gonna learn. It seemed a lot more rural up there. I just wrote how it looked to me. If someone comes to [LA] and they want to find something, they can find whatever they want."

While the introductory riff is one of Slash's most famous ever, the guitarist has bassist Duff to thank for the song's main riff, which dated back to the first song that a then-15-year-old Duff ever wrote while in his first band, The Vains. Slash claims that the sum of the song's parts came together in just three hours, and by the mid-summer of 1985, it was a mainstay of early Guns live shows.

Welcome To The Jungle would prove to not just be the song to open Appetite – it launched GN'R's career, too. Seven months after Appetite's July 1987 release, stalling sales led to many in Geffen Records to give up on the band. A&R man Tom Zutaut made one final, desperate appeal to his boss, record label owner David Geffen, for help in getting the follow-up single and its accompanying video aired on MTV, a channel that had previously blacklisted the band due to their fearsome reputation. In the end, a deal was struck for one single play of Welcome To The Jungle at around 5am on a Sunday morning.

Improbably, that single screening was enough to launch a career. "They played it one time, and the switchboards blew up with people calling in saying, 'Play that again!'" Marc Canter, Slash's childhood friend told K!. "Within the next two days it was in heavy rotation and, all of a sudden, the band started selling 200,000 copies *a week*."

Welcome To The Jungle quickly became MTV's most requested video. GN'R claimed the Sunset Strip for their own, but with the vast, unprecedented levels of exposure from TV's newest and biggest music network, the world was now theirs for the taking.

In 2001, the song would refuel the tensions between Axl and Slash, after the singer refused a request to sign off on the track's inclusion for Ridley Scott war epic Black Hawk Down. To add further insult to injury, Axl maintained he would only oblige on the condition that the music was re-recorded by the new Guns N' Roses line-up.

FIND IT: *APPETITE FOR DESTRUCTION (1987)*

SECRET BEHIND THE SONG!
According to Axl, the song was inspired by a random encounter in New York. Someone approached him uttering the immortal "You know where you are..." line and the singer clearly felt it was too good to ignore.

Head online to **Kerrang.com** *for even more Guns N' Roses*

INTERVIEW

AMERICAN GIRL

TV TALENT SHOW THE VOICE OFFERED **JULIET SIMMS** A SECOND CHANCE AT A LIFE IN MUSIC. ONE OF 2016'S BREAK-OUT STARS TELLS HANNAH EWENS WHY SHE TURNED HER BACK ON POP FAME IN ORDER TO PRESERVE HER ROCK'N'ROLL SOUL…

PHOTO: LINDSEY BYRNES

If you go onto YouTube and type in 'Juliet Simms', one of the first videos you'll find is one of her on a talent show. In a cut-off denim jacket and tousled long hair, Juliet howls her husky rendition of The Beatles' Oh! Darling. She falls to her knees as Maroon 5's Adam Levine, one of the The Voice USA judges, whoops and cheers, clearly moved by the cracking emotion in her voice, and somewhere in the crowd, her boyfriend, Black Veil Brides' own Andy Biersack, smiles on.

Juliet Simms hasn't taken the conventional road to rock stardom. In fact, elements of her journey represent everything the rock world laughs in the face of: singing contests, pop record deals, mainstream appeal. But hers is a story of heart and hard work worth telling. And it all began with being fought over by major record labels at the age of just 16. "I was a teen when I moved to LA and got my first record deal," the now-29-year-old explains. "I'd put demos up on MySpace and was featured on their homepage." This, of course, back when MySpace wasn't just a confused, neglected social platform, but the discovery place of every massive artist out there from You Me At Six to Adele. "Suddenly I was travelling around the country, playing acoustically for almost every president of every major record label in the U.S.. Once signed, they started developing me and I spent a couple of years writing music with *every* writer you can possibly imagine."

The result: a rock band fronted by Juliet called Automatic Loveletter.

Despite this early career jumpstart, months of touring relentlessly, sneaking onto Warped Tour, and sleeping in strange beds became years and years. Juliet wasn't a teen with a dream any more but an adult in her early 20s. Her shoulders were caving, metaphorically speaking. Eventually, the band dissipated. All on her own, she went out to tour a solo acoustic record. It was then that she had the epiphany.

"You question yourself because you're human," she sighs. "I just thought, 'Why is this so hard for me and so easy for other people?' I was at a point in my life when I had to think maybe I should try a different avenue, maybe I should try something else."

And in that moment, from out of the blue, an offer arrived…

A talent show is not rock'n'roll. A talent show is typically a pop entry point for a conventional singer. Juliet of all people knew this when her manager contacted her to say producers from The Voice had asked her to be a contestant on their next season. "I was very much torn between my integrity and wanting to quote unquote 'make it'," Juliet admits. "For so many years [everything I did] was DIY, working from the ground up time and time again. I'd earned my stripes but I just wasn't getting anywhere. I'd finally had enough." What Juliet had been sold via those involved with the show was a contest that valued individuality and gave artists freedom. It was, "by and large, a scam", Juliet today feels. "In the end, the show is very much controlled. It's 'dance doggy dance' or whatever. Having CeeLo [Green, hip-hop legend] as a coach was good as he gave me a little more legroom to choose what I wanted to sing and arrange the music how I wanted it. He knew my history, so he had a little more faith in me that I knew what I was doing. Plus, I'm stubborn, so I wouldn't really let them make me do something I didn't want."

Regardless, the whole facade exhausted her: "It was tiring. You had three or four hours of sleep every night. I got incredibly ill the last week of the show. I had laryngitis, bronchitis, I developed asthma."

And for all her efforts? She didn't win – but she did get a record deal. It was here that the repercussions of her involvement with the show became clear. She'd inadvertently been branded a popstar.

"I told them I was going to do rock music and my A&R laughed and said I couldn't play rock with my voice. He said women don't 'make it' in rock. I was livid. It didn't make any sense, because the music I sang on the show was all rock and blues, and everyone loved it. It made it to iTunes' Number One every week. Why would I go from that to singing bubblegum pop?"

And so, after releasing one pop song she wasn't happy with, Juliet turned her back on the label.

Today Juliet sits mulling over her past. In a way she's back at the beginning of it all. Does part of her regret not sticking with the diehard Automatic Loveletter fans, who she says still reach out on social media today and beg for the band to get back together? "It gives me a feeling of regret, almost," she admits. "Should I have stuck with the band and not done The Voice? Everybody has insecurities and I certainly have them. There's a sense of wonderment and questioning whenever I think about that."

But going back isn't the plan. Eyes are firmly fixed on the path ahead with new music (you'll have heard some on last year's Black Veil Brides mixtape that came with issue K! 1598) and creative control, now she's meandered so far off course. She has, after all, someone by her side who has been there through the laryngitis and live audiences and who knows what she's going through: boyfriend Andy. "It's really a godsend to be with someone that understands more about the industry than I do, who can support me in the decisions I make and, ultimately, learn from him," she says. "He's a genius. He's very knowledgeable and I'm fortunate to have that in my life."

With him still smiling from the sidelines, Juliet is resolutely back on the path of rock'n'roll, and not a minute too soon.

JULIET SIMMS' ALL OR NOTHING EP IS OUT NOW ON ITUNES

WHEN ROCK AND TALENT SHOWS COLLIDE

FROM **THE X FACTOR** TO **ROCK SCHOOL**, ROCK AND TELLY DON'T ALWAYS GET ON…

GENE SIMMONS & ROCK SCHOOL

In 2005, the Kiss frontman found himself in Lowestoft in a classroom of Year 11 kids who wanted to be rockstars. After coaching them, they'd compete for a place in the final band who would then open for Judas Priest and Rob Zombie. No pressure, then.

BIFFY CLYRO & X FACTOR

Remember when Biffy gave their classic song Many Of Horror to The X Factor, who repackaged it for winner Matt Cardle under the time When We Collide? Yeah, so do the band. "We thought we'd made a terrible decision allowing [it]," Simon Neil said. "That version isn't a patch on ours."

MADDEN BROTHERS & THE VOICE

Good Charlotte's Joel and Benji Madden have taken on a fair few projects over the years, but none so disparate from their punk-rock roots in Maryland than helping to coach popstars – and indulge in some sibling rivalry – on the Australian version of The Voice.

Juliet: not the world's most inconspicuous shoplifter

★ ★ ★ ★ ★ ★ ★

"IT'S A GODSEND TO HAVE SOMEONE LIKE ANDY, WHO I CAN LEARN FROM"

JULIET SIMMS

★ ★ ★ ★ ★ ★ ★

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+ AMERICAN HEAD CHARGE
MARCH
18 MANCHESTER CLUB ACADEMY
19 SHEFFIELD CORPORATION
20 NOTTINGHAM RESCUE ROOMS
22 GLASGOW CLASSIC GRAND
23 NEWCASTLE NORTHUMBRIA UNI
24 BIRMINGHAM O2 ACADEMY2
25 CHESTER LIVE ROOMS
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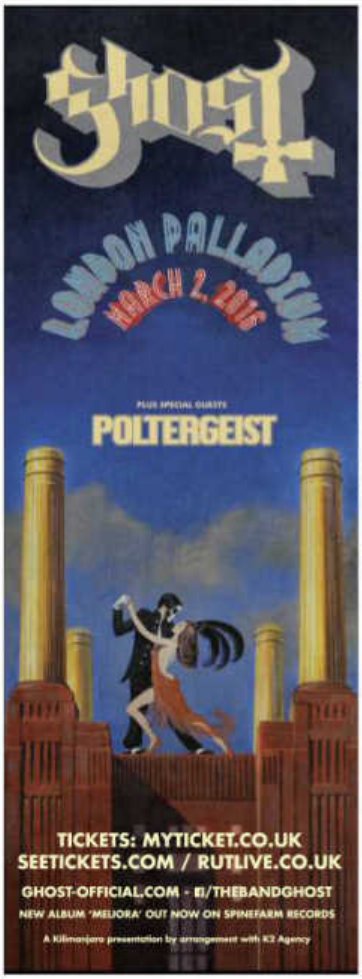
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05 WOLVERHAMPTON SLADE ROOMS
06 LEEDS KEY CLUB
07 NEWCASTLE O2 ACADEMY2
09 GLASGOW CATHOUSE
10 MANCHESTER GORILLA
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31 LONDON SCALA
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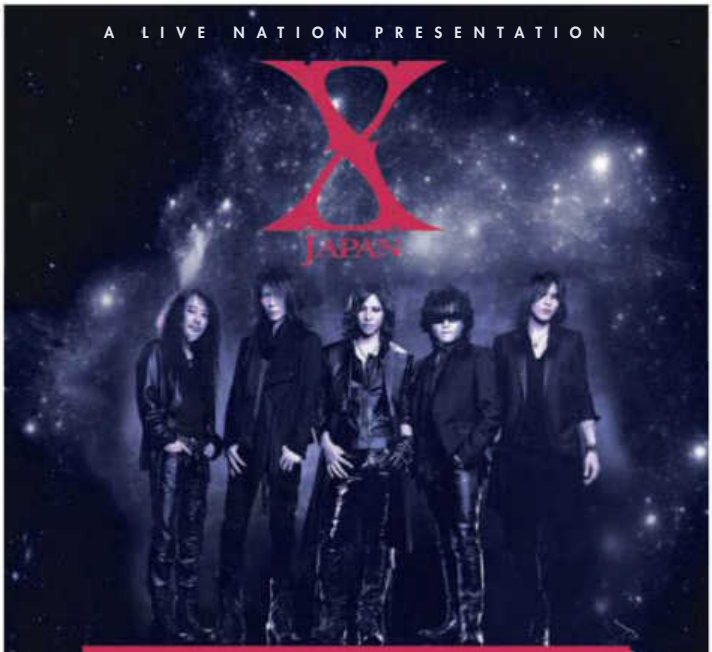
A LIVE NATION PRESENTATION



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THE NEW ALBUM

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NUCLEAR BLAST

LIVES

RATINGS
KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

MOTIONLESS IN WHITE

PLUS: NEW YEARS DAY, SILENT SCREAMS

CLUB ACADEMY, MANCHESTER. 17.01.16

KKKK

HALLOWE'EN COMES IN JANUARY AS NEW GRAVE DOUBLE BILL FINALLY MAKES IT TO THE UK

WORDS: PAUL TRAVERS **PHOTOS:** ANDY GALLAGHER

THE PAIRING of Motionless In White and New Years Day – the ultimate New Grave double act – is one UK fans have been waiting a long time to see. Chris Motionless and Ash Costello first hooked up on New Years Day's Angel Eyes, and the two bands have toured together in the States. Originally scheduled for November, this tour was understandably postponed in the wake of the Paris attacks, but now it's finally here, and it's enough to make even the most stern-faced Graver smile.

First, though, there's a gooseberry, in the shape of Silent Screams. Their generic mix of downtuned deathcore and clean melodies is effective enough, but it's still just marking time until New Years Day show up. They open with Kill Or Be Killed and scream queen Ash quickly turns its '*Sick! Sick! All of us are sick!*' chorus into a fevered holler-along for the goth-tinted outsider. They continue in an avalanche of crunching nu-metal riffs softened by bright streaks of melody, and when Chris Motionless appears to belt out the obsessive Angel Eyes, the reaction could wake the dead.

Motionless In White are a different proposition from the band that emerged a decade ago with a slashing, if pretty standard, metalcore sound. Over the course of three full-lengths, they've flexed their creative muscles and become far less of a one-dimensional affair. The 'core crunch is still there on Immaculate Misconception, and hidden beneath the synth swirls on Abigail, but now it's bolstered by deviant deviations like the Manson-esque anthem A-M-E-R-I-C-A and the Rob Zombie electro-metal stomp of Dead As Fuck, complete with its boomstick-in-cheek Army Of Darkness references. Unstoppable wraps sleek melodic guitars around a vicious centre, while the slow and spooky Sinematic provides a haunting moment to catch your breath.

There are more treats to come, packed into a set that bulges like a champion trick-or-treater's bag. There's a cover of Linkin Park's One Step Closer that Chris dedicates to Kerrang! (well, shucks), and – no, really – the theme from The Walking Dead. Then there's Chris Motionless stomping around like a gutter Marilyn Manson, a weird masked bassist and Ash Costello returning to the stage to rage through Contemptress.

It's a ferocious showing from two stars with fire in their bellies and a devilish twinkle in their eyes. And as Reincarnate brings the whole thing to a delirious conclusion, it marks the end of a night that's been haunting, brilliant and more than worth the wait.

Ash was really proud of how well she'd washed her hands

The new Chris Motionless human colouring book: Available now

One member of Motionless In White turned up REALLY early for the Slipknot tour…

STAR SHOUT!

CHRIS MOTIONLESS & ASH COSTELLO

(MOTIONLESS IN WHITE & NEW YEARS DAY)

WAS THERE A LOT OF FAN DEMAND TO SEE YOU TWO TOUR TOGETHER?

CHRIS: "Oh yeah. When we did this tour in the States, the response from the UK fans was incredibly overwhelming. There wasn't a day when I didn't check Twitter and find it inundated with calls to bring it over. I made a deliberate call to make this tour actually happen, rather than waiting for it to fall into place."

ASH: "I think there were more people commenting from the UK saying, 'Please tour here as well,' than there were fans in the U.S. – you guys were really begging for this."

DO YOU ALWAYS MAKE AN APPEARANCE IN EACH OTHER'S SETS OR WAS TONIGHT A SPECIAL TREAT?

CHRIS: "Not every night, because it depends on our schedules. Ash does Contemptress on a fairly regular basis, but with them playing ahead of us it's right in the time when we have shit to do. She straight-out called me out and said, 'I understand if you want to be all famous and rockstar, and not want to come out…'"

ASH: "I did not! My exact words were, 'If you want to hide in the shadows…' When the mood takes him, we'll do Angel Eyes, but I understand. If I was the headliner, I wouldn't have my make-up on by that time, and you wouldn't get me onstage without it!"

LIVES

Tragically, Liam never did manage to get his runaway balloon back

STAR SHOUT!

LIAM CORMIER

(CANCER BATS, VOCALS)

HOW'S THE UK BEEN FOR YOU?
"Cold! Like, I know we're from Canada and that we're supposed to be used to the cold, but it's freezing! It's, like, a really *deep* cold. You can feel it in your bones, man."

ASIDE FROM THE WEATHER, THOUGH...
"Oh, man, it's been great! We're doing a pretty long tour – 19 shows with no breaks. And we're going to lots of little towns, like Bridgend, where there's not a lot of shows. Those places go *off*!"

CANCER BATS

PLUS: PALM READER, LORD DYING, INCITE

WEDGEWOOD ROOMS, PORTSMOUTH. 12.01.16

KKKK

CANADIAN CRUSHERS BRAVE THE ELEMENTS TO DROP THE ELEMENTAL RIFFS ON THE SOUTH COAST

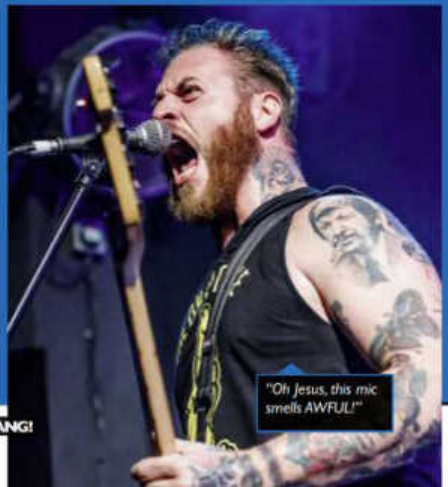
WORDS: NICK RUSKELL **PHOTOS:** CHRIS CASEY

■ HOW DO you measure a show like this – with Ks, or a seismometer? Tonight, we have four bands, all very much their own beasts in sound and delivery, but equally all connected by a binding thread of weightiness. Fast and furious, heavy and squashing, straightforward and slightly odd – it's all here, and it's all loud.

First up are Phoenix metallers Incite who, even to a still-filling room, five minutes after doors on an Arctic-cold coastal night, are pure, thrashing madness. They speed past with a roar, before smiley Oregon sludge golems Lord Dying lumber into view. Like a more feral Baroness, they take a fistful of low-slung riffs and build them into an unconventional church of heaviness. And that's without a bassist. God only knows how crushing their already enormous sound would be with one.

After which, Palm Reader's furious grind and arrhythmic timings are an awkward shift of pace, but it only takes the rolling opening riffs of Cancer Bats' opener, True Zero, to get us right back into the groove. Digging into their seemingly bottomless barrel of big riffs, the promise from Liam Cormier – a perma-chirpy, hardcore version of Otto Mann from The Simpsons – to "not waste time and play as many jams as we can" seems to be taken as a challenge. They don't bother stopping between songs – instead, the swaggering, pumped-up Sabbath riffs of Bricks And Mortar smash straight into Sorceress, which steamrolls into Pneumonia Hawk like it was one big, dirty groove. And it's pandemonium throughout, until Satellites ends things with a final, riffy-punk bang.

Four bands, four shades of heavy, one huge bangover tomorrow morning.



"Oh Jesus, this mic smells AWFUL!"

VENOMOUS CONCEPT

PLUS: CORRUPT MORAL ALTAR, TOMMY CONCRETE AND THE WEREWOLVES

BANNERMAN'S, EDINBURGH. 13.01.16

KKKK

DEFIANTLY SILLY GRIND-PUNK SUPERGROUP TICKLE RIBS AND CRACK SKULLS IN SCOTLAND

■ GRINDCORE'S ALL well and good, sure – the blastbeats, the slaughterhouse vocals, the ingrained adherence to complete fucking counter-musical abrasion. Thing is, all that chest-crushing powerviolence and uncompromising integrity can get a little, well… dry. That's where Venomous Concept come in. Currently sporting members of Napalm Death, Brutal Truth and Corrupt Moral Altar, they're a transatlantic collective bent on pounding light relief into the heaviest of sounds. Accordingly, openers Tommy Concrete And The Werewolves get Edinburgh off to a flying start tonight; channelling the dirty-denim swagger and whiplash abandon of vintage Motörhead into cuttingly-titled bangers like Bowler Hat C**t. But it's Corrupt Moral Altar's shapeshifting brutality – in full pomp on new track Birth Death Survival – that sets a more definitive tone. Not that you'd guess as Willy Wonka's Pure Imagination drifts over the PA and Venomous Concept singer Kevin Sharp pirouettes (cowboy-hatted and barefoot) onstage to open with a question: "Is everyone feeling magical?!" Interesting choice of adjective, Kev. Duelling, serrated guitars. A wrecking-crew rhythm section. Vocals ranging from barking vitriol to smirked-through Morrissey jokes. Delivering all the madcap fury you'd expect from an outfit whose very name is a tongue-in-cheek tribute to punk legends Poison Idea, everything from Punk Rock Idol to Workers Unite to climactic cuddles-in-the-pit beatdown/love-in Group Hug screams, rather, of wry furiosity. But as for us getting pummelled? Are we feeling magical? Damn right we are.

SAM LAW

HENRY ROLLINS

BARBICAN, LONDON. 14.01.16

KKKKK

MOTORMOUTH PUNK LEGEND TALKS LEMMY, BOWIE AND PENGUIN SEX AT SPOKEN-WORD SHOW

■ "I WANTED to jump into the speakers after him as his voice trailed off," Henry Rollins says of listening to David Bowie's final album, Blackstar, who died just days before this show. The loss of two irreplaceable titans of music, Bowie and Lemmy, in mere weeks is still felt strongly by all, and, as a result, the ex-Black Flag/Rollins Band singer is less politically enraged than usual, but more poignantly personal as he recalls meeting Bowie and his long-standing friendship with Lemmy. There's a lot of laughs in these stories. "I will not be trammelled by a mere airline!" proving the quintessential Lemmy quote, as he produced a bottle of Jack Daniel's during a disappointingly-stocked flight with Henry, summing up the man's intelligent vocabulary and fuck you attitude. Elsewhere, Henry discusses daily bravery from troubled souls; how reactions to his acting range from tears from burly bikers, to being dubbed "the greatest neo-Nazi"; and the awe-inspiring yet surreal experience of listening to The Stooges' feral Raw Power mingled with the randy cries of penguins in heat while camping in Antarctica. What's most apparent, though, as he enthuses at 500 words-per-minute about music, travel and people for three hours, is that at 54, Henry is as intense as ever. Like Bowie and Lemmy, he firmly proves that age is no excuse for not kicking ass every day.

JAMES MACKINNON

AVERSIONS CROWN

PLUS: RINGS OF SATURN

BOSTON MUSIC ROOM, LONDON. 15.01.16

KKK

RISING AUSSIE DEATHCORE MOB GROWL LOUDLY AT DEBUT LONDON HEADLINE SHOW

IF THERE'S one thing London needs on a cold winter's evening, it's some serious Australian heat. Step up, Aversions Crown, the deathcore mob from down under, who have packed a load of Aussie beach-bum vibes in their luggage. And metal riffs. Lots and lots of metal riffs. Before that, though, we get U.S. tech-metallers Rings Of Saturn. On record they're so fiddly, they've been accused of cheating. Tonight, they could have done with a bit of trickery, as they're reduced to a wall of fuzz that sounds like a scuffle between chainsaw-wielding madmen. Once that's eventually over, Aversions Crown soon turn everything on its head with their howling brutality showing us why their latest album, Tyrant, really is a deathcore fan's early birthday present. The barrage of riffs could peel back the very skin from your face, and while there are times where Mark Poida's warthog-eating-a-squealing-pig vocals do get lost, they battle on heroically to pummel their London crowd into an unbreakable submission. It might not be the most polished performance we've seen, but you don't go to a deathcore show because you like subtlety, and with fellow Aussie titans Thy Art Is Murder currently in disarray following the departure of singer CJ McMahon, their eyes are firmly set on becoming one of the planet's most destructive live bands. They're not there yet, but give them a year and Aversions Crown could be in line for a coronation.

JAMES HINGLE

AIDEN

PLUS: ASHESTOANGELS

CATHOUSE, GLASGOW. 18.01.16

KKKK

GLASGOW BID NEW GRAVE'S OLDEST HANDS GOODBYE

WORDS: SAM LAW **PHOTO:** TOM MARTIN

William never was able to eat ketchup nicely

THERE'S A fire in William Francis' eyes tonight. A promise that Aiden's 12 years spent bridging the glory days of emo and the coffin-creaking rise of New Grave won't end with a whimpering retreat into the shadows, but a dazzling combustion into charcoal black. And Scotland's send-off – predictably – leaves no scrap of emotion unspent.

Neither do Ashestoangels, for that matter. Confessed pilgrims at the altar of Aiden, the Bristol boys cartwheel through 30 minutes of hard-edged horror-punk. New single Find Hell gets the pit churning, but it's an impromptu cover of David Bowie's Ziggy Stardust that makes this a performance to savour.

The headliners don't have time for tributes. Opener Crawling Up From Hell blisters through like it's on borrowed time. Ashestoangels frontman Crilly's re-emergence for a torch-passing run-through of new tune New Grave goes by in a blur. Even a full airing of their Nightmare Anatomy LP leaves the faithful unsated. "See you in Hell!" roars William, grinning, before a climactic World By Storm raises those familiar goosebumps one last time. Safe travels, lads, you'll be missed.

STAR SHOUT!

WILLIAM FRANCIS

(AIDEN, VOCALS)

HOW DOES IT FEEL TO BE SAYING GOODBYE TO THE UK AS AIDEN?

"It feels cold… but also warm and inviting. What are we bringing to these shows? Everything. All that we've got left. I'm bringing it all, baby."

WHAT WERE AIDEN'S BEST TIMES HERE?

"I guess the festivals were the best. Download. Reading & Leeds. Taste Of Chaos. We played some huge shows over here that were really amazing. I come from Seattle, and we're a punk-rock band who came up playing shitty basement shows, and so to have come to play huge festivals in the UK in front of 80,000 or 100,000 people feels truly life-changing. We had some of the best times of our lives here."

THREE DAYS GRACE

PLUS: WE ARE THE OCEAN

O2 FORUM KENTISH TOWN, LONDON. 15.01.16

KKKK

CANADIAN ROCK VETS PROVE THEY'VE STILL GOT IT

WORDS: JAMES HICKIE **PHOTOS:** IAN COLLINS

Three Days Grace were untroubled by the celestial snooker match above them

We Are The Ocean were really pleased with their new dentist

AS THE saying states: 'form is temporary, class is permanent'. It's a differentiation illustrated by Three Days Grace, whose penchant for melodies shows no sign of waning after 19 years, five albums and a change of frontman (Matt Walst, replacing Adam Gontier). Openers We Are The Ocean, in stark contrast, have been going for nine years, and have been on a journey of musical soul-searching since co-vocalist Dan Brown's departure in 2012 – with mixed results. The Essex quartet's set, like the Ark of their latest album's title, feels like a vessel for disparate beasts that don't necessarily belong together.

Three Days Grace, on the other hand, are excellent. Never Too Late and Animal I Have Become show that the Canadian quartet, like Linkin Park, have been blessed by those that bestow such gifts. *Unlike* Linkin Park, they haven't deviated from a blueprint that works, with songs like Chalk Outline and So What standing timelessly tall. A cover of Tool's Sober and a blast of Marilyn Manson's The Beautiful People, meanwhile, proves that reliability needn't mean predictability. Another excellent night from a band who make being good look effortless.

STAR SHOUT!

MATT WALST

(THREE DAYS GRACE, VOCALS)

GREAT SHOW, MATT. HOW WAS IT FOR YOU?

"Awesome, man! From the get-go, people were jumping around, mosh-pits were starting – you can't ask for more!"

WE GOT SOME TOOL AND MARILYN MANSON COVERS TONIGHT. TAKE IT YOU'RE A FAN OF BOTH?

"I listened to *a lot* of Marilyn Manson in high school; Antichrist Superstar was a big album for me at a time when you're figuring out who you are. Tool has always been a big influence on me; 10,000 Days is a record that I listen to over and over again. Why Sober? Well, it's a favourite and I think it applies to a lot of people – sometimes it's hard to stay sober, isn't it?"

REVIEWS

RATINGS
KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

THE BLACK QUEEN

FEVER DAYDREAM *(SELF-RELEASE)*

KKKK

THE DILLINGER ESCAPE PLAN FRONTMAN TRADES METALLIC MADNESS FOR ELECTRO EERINESS

YOU'VE GOT to hand it to Greg Puciato. Even after more than a decade fronting a band as unpredictable and dangerous as The Dillinger Escape Plan, he can still surprise you. Shock, even. Onstage, the man is chaos personified – a monster made of hulking muscle, violently tearing into his bandmates, the audience, himself, drawing blood, scaling anything he can and dismantling anything he can't. Hell, he even took a dump in a bag onstage and threw it in the crowd at Reading Festival in 2002, proclaiming, "This is a bag of shit. You'll be recognising it later on." But as exciting, exhilarating and – admit it – hilarious as such extreme behaviour can be, we've come to expect it now. This, though… even though Greg's been talking about The Black Queen – his electronic band with ex-Puscifer bloke Steven Alexander and Telefon Tel Aviv musician Joshua Eustis – for years, we didn't see this one coming. Or at least, not like this.

Those expecting Fever Daydream to sound like a bunch of vacuum cleaners and cement mixers fed through the sort of digital Hell that would give The Matrix nightmares will not find what they are looking for here. Written at a time when all three members were going through extreme personal upheaval – and indeed, on the final day of recording, the van into which all Greg's worldly possessions were loaded was stolen – this album doesn't follow the same noisy path as Dillinger. Instead, it exists in a permanently nocturnal place where the violence is far quieter and more pernicious, and the danger isn't all up in your face, but lurking silently in the shadows.

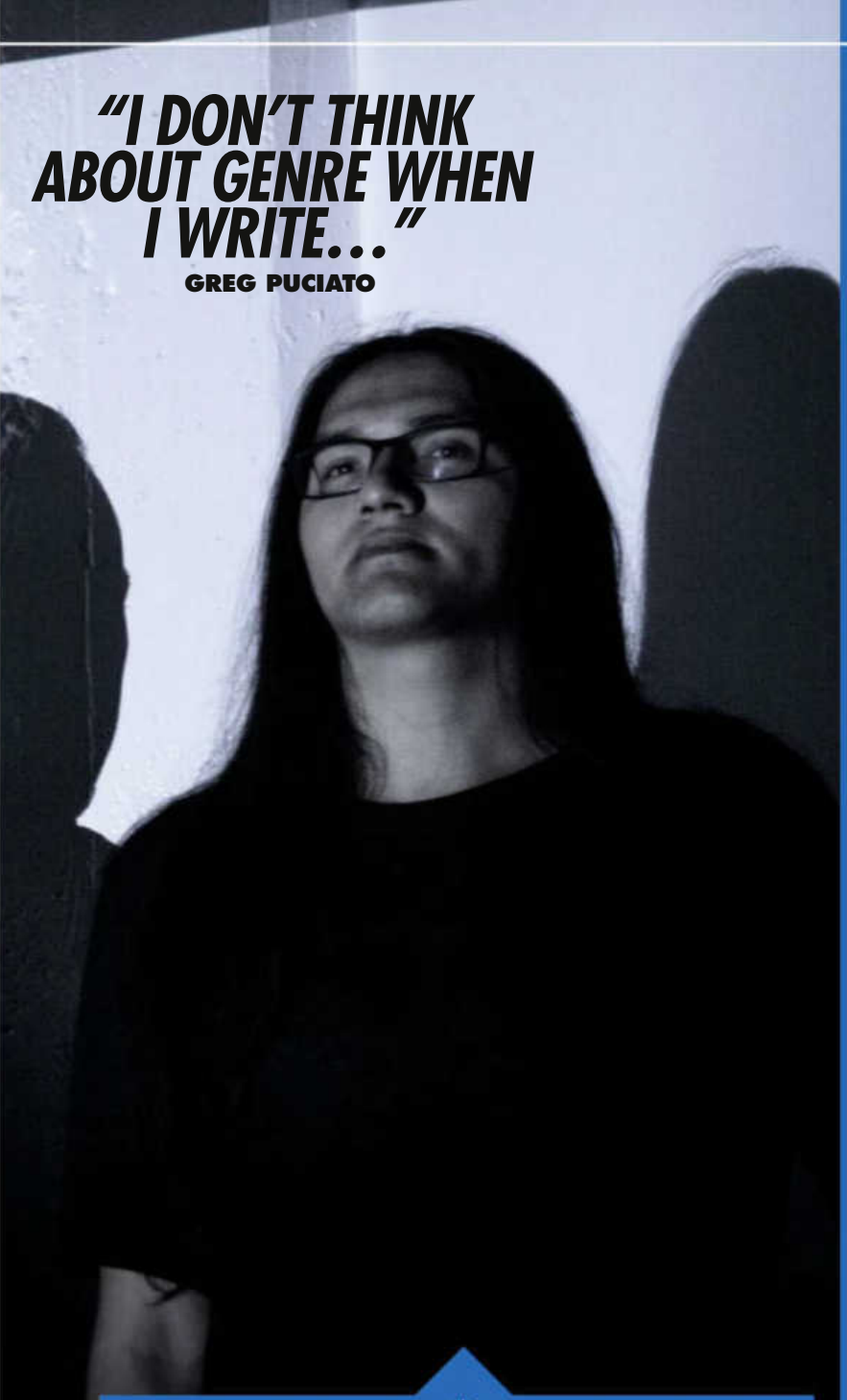
Occasionally panoramic and whispered (Distanced), sometimes verging on dirty club dance (Ice To Never, That Death Cannot Touch), The Black Queen have more in common with New Order, or the mascara-streaked gutter-glitter of The Human League, than anything approaching metal or hardcore. And it's this complete departure from the norm, this clean break from Greg Puciato's day job, that's the key to Fever Daydream's success. He isn't just having a laugh during Dillinger downtime, arsing about with keyboards and programmed beats just long enough to get something 'complete' out of it. Like when Norwegian black metallers Ulver evolved into something closer to Massive Attack than Mayhem, this is music that he and his compatriots *know*. All three men have long been into this stuff, living it, understanding it, and you can hear how deep the roots of it go within them. It is the work of experts.

If you want Greg Puciato to surprise you, you found it. It comes not in the form of a punch to the head, or fire breathed in the face, but in the creepy caress of darkness and night. And we really didn't see that coming.

DOWNLOAD: That Death Cannot Touch.
FOR FANS OF: Nine Inch Nails, Ulver, Team Sleep.
NICK RUSKELL

"I DON'T THINK ABOUT GENRE WHEN I WRITE..."

GREG PUCIATO



THE INSIDER

GREG PUCIATO

(VOCALS/KEYBOARD)

WHAT MADE YOU WANT TO DO AN ELECTRONIC SIDE-PROJECT?

"It's not a side-project – it's just a different band. Also, I don't really think about genre when I write, I just think about 'feel'. How the song is dressed, that stuff is external. It's important, but the feel is the soul of it. It just so happened to end up electronic when we all started putting our influences in. Especially when Josh came aboard."

WHAT WERE THE CREATIVE AND RECORDING PROCESSES LIKE?

"The creative and recording process were one and the same. There was no separation. We recorded where we lived, as we wrote, because we all lived in the same place for the bulk of the time. We finished the mix of the first finished song in January of 2013, and the last one in August or so of 2015. It was a very long, very organic process. We started recording the album when Josh lived with [Tool/Puscifer frontman] Maynard James Keenan, but the bulk of it was done in an old textile building in a deserted section of LA."

DO YOU THINK THIS'LL FREAK PEOPLE OUT?

"I don't really think about it. I've been doing this for so long behind the scenes, since before the last Dillinger album. Steve and I started demoing in, like, 2010 – there are parts on the album that are based on melodic things that were written as early as 2007. Before we released the first song, it was hard for me to understand that people still hadn't heard it yet."

TRACK BY TRACK

SWMRS

DRIVE NORTH *(UNCOOL)*

KKKK

OAKLAND PUNKS MARCH INTO ANGST-RIDDEN ADULTHOOD – WITH BILLIE JOE'S SON BEATING THE DRUMS

1 HARRY DEAN
Remember Emily's Army? The Oakland power-pop collective featuring Joey 'son-of-Billie Joe' Armstrong pounding the skins? Well, they've evolved – like a punk-rock Pokémon – into SWMRS. The popping-candy melodies remain firmly in place, but this new-look outfit are edgier, gobbier and endearingly post-adolescent. This snarling, swaggering belter sets the scuffed-up stall for their debut album early on in fine, spiky style.

2 BRB
'*I've got my first real problem*', shrugs this bratty ode to impending adulthood. It's nothing some good old pounding riffage can't sort out, evidently…

3 MISS YER KISS
Crap title aside (and it gets worse the more times you repeat it), the woozy synths and unexpected, fist-pumping chorus here earmark MYK as a future fan-favourite.

4 TURN UP
Revisiting their poppy roots, this is a largely-acoustic slice of sunburnt nostalgia that would do 5SOS proud. Hurry up, summer, so we can enjoy this properly.

5 RUINING MY PRETENDING
Listen to this too many times on repeat and the honey-dripping chorus could put holes in your teeth. Worth it, though.

6 FIGURING IT OUT
Epic woah-ohs. Full-bodied guitar. Propulsive melodies. Anthemic punk. Consider yourself figured-out.

7 UNCOOL
Longing for the mascara-streaked, outsider-kid (un)cool of vintage MCR? Look no further.

8 MILEY
A downbeat, distorted, garage-punk ode to – who else? – Miley Cyrus. O-kaayy.

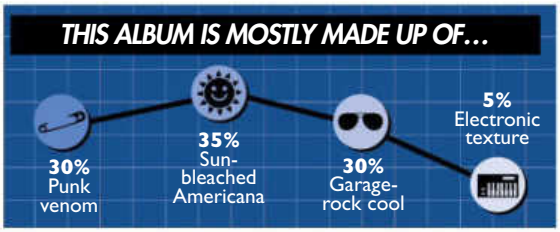
9 D'YOU HAVE A CAR?
The rambunctious bassline teases pop-punk mischief, but this garage-rock throwback owes more to The Strokes than Green Day.

10 HANNAH
Drab. Droopy. Overstylised. Hannah sounds like a drag.

11 SILVER BULLET
Ironically-toothless emo filler about werewolves (and finding yourself). Yawn.

12 DRIVE NORTH
'*I hate Los Angeles*', screeches this venomous rebuke of all things La-La Land. That's more like it. It's a fittingly seething, stylish close from a band who've swapped hollow Hollywood sheen for Northern Californian cool that makes SWMRS well worth dipping in to.

THIS ALBUM IS MOSTLY MADE UP OF...



WORDS: SAM LAW

BASEMENT

PROMISE EVERYTHING *(RUN FOR COVER)*

KKKK

REUNITED IPSWICH ALT.ROCK CREW DELIVER THEIR BEST OUTING YET

■ AS FAR as hiatuses go, Basement's wasn't exactly a killer for fans to endure – they split in 2012 and reformed for an EP a whopping… two years later. And yet a short break has – for reasons undefined – worked miracles here. That much is clear on Promise Everything, an album that sees their impassioned rock re-emerge with a new appetite for melody. Here three songs fight for the crown – the urgency of Hanging Around, Aquasun's colossal '*Dive into me*' chorus and the fact that Blinded Bye is seemingly attempting to audition for Weezer's Blue Album 22 years too late. Across its 10 tracks, Promise Everything is immediate, yet charged with subtleties that offer an increasing number of things to fall in love with each passing listen.

DOWNLOAD: Aquasun.

FOR FANS OF: Moose Blood, Jimmy Eat World, Taking Back Sunday.

GEORGE GARNER

DUBIOZA KOLEKTIV

HAPPY MACHINE *(KOOLARROW)*

KKK

BOSNIAN GENRE-BLENDERS SET THEIR HAPPY MACHINE FIRMLY TO 'FUN'

■ THERE'S DIVERSE, there's eclectic and then there's Dubioza Kolektiv. As they flit from the Punjabi pop of opener All Equal through a soundscape incorporating ska, reggae, punk, hip-hop, traditional folk and a lot more besides, they create a sound that's busier than a money counter at Gene Simmons' house. Strangely, it doesn't sound forced or contrived. Wherever they go, and whoever they have guesting – Skindred's Benji Webbe makes an appearance at one point, alongside a collection of world musos – it all sounds like the same band. There's fiery polemic in the lyrics, but it's all wrapped up in a frantic *joie de vivre* that's as infectious as it is unique.

DOWNLOAD: No Escape (From Balkan).

FOR FANS OF: Gogol Bordello, Sonic Boom Six, The King Blues.

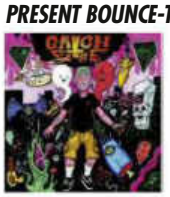
PAUL TRAVERS

CATCH FIRE

THE DISTANCE I AM FROM YOU *(RUDE)*

KKKK

NOTTINGHAM'S HOTTEST NEW POP-PUNKS PRESENT BOUNCE-TASTIC DEBUT



■ THREE OR four years ago, decent new pop-punk bands were as rare as finding a shiny Charizard Pokémon card. Today, though, the likes of Neck Deep and State Champs are carrying the torch for sun-kissed melodies with up-tempo riffs, and the same could be said for Nottingham's hottest new quintet, Catch Fire. Single Bad Behaviour is a high-energy throwback to early blink-182 and New Found Glory, while following track Anaesthetic is more of an emo-tinged number similar to The Wonder Years. They're book-ended by the two-part Introspective, where Miles Kent's talents burn the brightest, both vocally and lyrically, and suggest that Catch Fire will ignite sooner rather than later.

DOWNLOAD: Bad Behaviour.

FOR FANS OF: Neck Deep, State Champs, blink-182.

NEALE McGEEVER

LYRIC OF THE WEEK

'You can die screaming, or you can give me what I want!' Anthrax singer Joey Belladonna sounds pissed-off on this new rager. And good luck to him. But we really hope this isn't how he conducts his day-to-day business. Just imagine being the poor sod who served him at the ice cream van.

BAND: Anthrax

SONG: You Gotta Believe

ALBUM: For All Kings

SLEEVE OF THE WEEK

Bit of a big job, coming up with a sleeve that sums up a title like Limitless. But Tonight Alive have managed it. How? With a hand attempting to play basketball with an entire planet. Think big, people.

VIDEO OF THE WEEK

DUALITY, SET IT OFF

Cody Carson's seeing red in this new clip. And blue. And black. And green. What we're saying is, his world looks like a headache, with all the fast colour changes he's got going on. He must have a terrible time trying to watch a 3D movie…

YNDI HALDA

UNDER SUMMER *(BIG SCARY MONSTERS)*

KKKK

EXPANSIVE CANTERBURY POST-ROCKERS FINALLY RELEASE LONG-OVERDUE DEBUT

■ FROM WIDESCREEN sonic vistas to passages of folky intimacy, there's a sense of longing about yndi halda's first release in a decade. It's fitting, really the four tracks of 2006 debut EP Enjoy Eternal Bliss might've tipped past the hour mark, but this marks the Canterbury crew's first LP proper. Earthier and more coherent than its predecessor, shades of Mogwai's sprawling post-rock combine with Deftones' beauty to make Under Summer a thrillingly heartfelt, superbly understated delight. There's nothing here to quicken the pulse, sure, but like a deep bath after a hard day, this is an album to fall into. Inspiring. Evocative. Absolutely outstanding.

DOWNLOAD: Helena.

FOR FANS OF: Maybeshewill, Mogwai.

SAM LAW

PRONG

X – NO ABSOLUTES *(STEAMHAMMER/SPV)*

KKK

MORE EAR-SKEWERING METAL FROM LONG-SERVING NEW YORK RIFF LORDS

■ SOME BANDS you can always depend on to deliver the goods. For 30 years, Prong have been dishing up quality meaty metal, each album tweaking the recipe slightly. And this, their 11th album, is a heaving smorgasbord of all those sounds. You want chugging thrash? Try the juggernaut riffs of rabid opener Ultimate Authority. Something anthemic? Look no further than Do Nothing's sky-scraping choruses. And for industrial stomp, head to the brooding title-track, which harks back to the industrial metal blueprint they laid out and Nine Inch Nails built on. There's stuff here for new and old Prong-heads to sink their teeth into, and enough for seconds. Dig in.

DOWNLOAD: Ultimate Authority.

FOR FANS OF: Ministry, Killing Joke.

JAMES MACKINNON

DROWNING POOL

HELLELUJAH *(LONG BRANCH/SPV)*

KKK

THE DEEP SOUTH METAL PACK ARE BACK WITH MORE BITE ON SIXTH ALBUM

■ YOU COULD think of Drowning Pool as a spent force. It has, after all, been a long time since they had a hit anywhere near as big as 2001 floor-filler Bodies, and yet the metal troupe continue to forge ahead. Hellelujah is the second album with frontman Jasen Moreno at its helm, and it's heaps more fun than the Texas sluggers' previous po-faced album, 2013's Resilience, which remains limp in comparison. Opener Push has a driving riff, with bile and a threat at its core and it's menacing, mosh-friendly anthems from here on out. Slightly cringey ballad My Own Way aside, Hellelujah sees Drowning Pool sticking firmly to what they do best: knuckle-dragging, face-smashing, Southern metal. Hellelujah the bite is on its way back.

DOWNLOAD: By The Blood.

FOR FANS OF: Disturbed, Alice In Chains.

HANNAH EWENS

TEXTURES

PHENOTYPE *(NUCLEAR BLAST)*

KKK

PREPARE YOUR BRAIN FOR A CONCEPTUAL COMEBACK FROM DUTCH TECH HEADS

■ A BAND who were essentially playing djent before it had a name, Tilburg virtuosos Textures are well established in tech metal circles. Their super-brain

MONSTER MAGNET

"IT'S A Satanic drug thing… You wouldn't understand." Thus ran the Monster Magnet T-shirt legend. And rarely has a slogan so perfectly summed up a band. They missed off bonking – another of singer and mustachioed sex titan Dave Wyndorf's favourite lyrical themes – but you get the point. And these reissues of four of their classic albums show just how far-out, Satanic and shagadelic Dave and co got. 1993's **SUPERJUDGE (KKKK)** takes in some of the riffs of grunge, but it also floats blissfully along where grunge bands would grind and

ON THE STEREO

1 ENTER SHIKARI – REDSHIFT
St Albans' finest are warming up for their UK tour by staring space-ward. Good. Space rules.

2 HECK – GOOD AS DEAD
So, the band formerly known as Baby Godzilla had to change their name. Big deal – this new cut could still trash a city.

3 STEEL PANTHER – THAT'S WHEN YOU CAME IN
Aww, what a lovely love-ballad they've writte… Hold on, we've just heard the lyrics. It's filth, people.

4 ROAM – BLOODLINE
We can't stop listening to ROAM, and here's why. Hurry up, K! Tour!

5 WEEZER – KING OF THE WORLD
Oh, look: Weezer announce new album, drop new single, make everything else in 2016 suddenly seem boring.

status isn't restricted to complicated musical mathletics, either; Phenotype is the first of a two-record sequence based around genetic concepts. Which you just don't get with Sleeping With Sirens. Mercifully, you don't need a PhD in neurobiology to decode their work, as tunes like Oceans Collide prove that body-slamming riffs remain as much a part of their DNA as fast-fingered technical nuances. Their more melodic moments don't always work, as with the tepid intro to New Horizons, but they do provide a welcome point of entry for the less prog-inclined listener. Balancing the technical with the approachable, Textures evidently have sonic splendour etched into their collective genes.

DOWNLOAD: Shaping A Single Grain Of Sand, Meander.

FOR FANS OF: TesseracT, Architects, Behold… The Arctopus.

OLLY THOMAS

THE GHOST RIDERS IN THE SKY

THE DEATH OF EVERYTHING NEW

(SELF-RELEASE)

KKKK

COUNCIL ESTATE COUNTRY ROCK AND SOUL, FROM EX-GALLOWS MAN STEPH CARTER

THE PARTING of the Carter brothers from Gallows a few years back may have sucked from the perspective of fans of total rock'n'roll chaos, but there was a lining so silver in that division that it sparkles with hindsight. Frank is making his best music in years with The Rattlesnakes, while Gallows have been freed to peruse an increasingly dark, brooding neo-goth sound. And Steph? Well, this, his new band's debut full-length, is testament to the split being the right move for him, too. Musically, it's perhaps what Oasis, at their early, sneering best, might have sounded like if they'd been raised on Johnny Cash (a song from whom gave the band their name) and not The Stone Roses. Opener The Trip is the key tune here; singer – and Steph's wife Gillian, infusing the band's urban Americana with genuine sadness and pain. Y'know, the good stuff.

DOWNLOAD: The Trip.

FOR FANS OF: Johnny Cash, Oasis, The Gaslight Anthem.

JAMES McMAHON

snarl. 1995's **DOPES TO INFINITY (KKKK)** got even further out, delivering one of the finest mind-melt anthems ever in Negasonic Teenage Warhead, but it was 1998's **POWERTRIP (KKKKK)** that saw MM thrusting real rock'n'roll back in people's faces at a time when nu-metal ruled rock's roost. The title-track, huge hit Space Lord, and 3rd Eye Landslide,

with its poetic '*cashing Satan's cheques with my dick in my hand*' lyric, are leather-clad hulks of winking rock genius. It was a hard party to follow, but 2000's **GOD SAYS NO (KKK)** managed it by being a more reflective comedown than a recreation of its predecessor's highs. But even being the smokey, 5am bit of the party, there's still something endlessly cool about Dave's slacker poetry and greasy riffs. A Satanic drug thing? Yeah, man. And these four albums will go some way to helping you finally understand it.

WORDS: NICK RUSKELL

Bring Me The Horizon

COUNT YOUR BLESSINGS (VISIBLE NOISE, 2006)

HOW A BUNCH OF ANGTSY TEENS REALISED WHAT THEY NEEDED TO DO TO BECOME BRIT METAL'S BIGGEST BAND

TEN YEARS ago, five teens from Sheffield were carted off to Birmingham to record their first-ever full-length album. They were not heralded as the future of British rock, and, in truth, the album didn't do a lot to silence the detractors. But what happened when Bring Me The Horizon made Count Your Blessings was to raise their profile and to make them realise what they *could* do. The level of disdain in which they were held at the time was uncharitable, all the way to downright nasty, but the slight increase in respect this debut afforded Bring Me The Horizon the vision to make themselves into something brilliant in the future. A decade on, as they start their biggest year to date, guitarist Lee Malia reflects on the album that made them realise they could be something more. Once they'd stopped boozing every night…

WHAT DO YOU REMEMBER MOST ABOUT RECORDING THE ALBUM?

LEE MALIA (*GUITAR*): "It was complete chaos! We were super-young, and we lived in Birmingham for two or three months while we recorded it. We rented out an apartment, and it was just chaos. The only people who would turn up to the studio were the ones who needed to record stuff, because everyone else was hungover, as we used to go out every night and get drunk. I suppose it was because we were 17 and 18 years old, and someone just said to us, 'Go on, then, go and record an album and live in a random city.' It was pretty crazy, so we just went for it. I think, at that point, we weren't taking everything quite as seriously as we should, because we didn't think the band would become our lives."

YOU WERE ALL IN YOUR TEENS BACK THEN. DO YOU EVER LOOK BACK AND HAVE ANY REGRETS AT ALL?

"I think if we'd gone with a producer who controlled everything a bit more, it could've sounded insanely better. To be honest, we had no idea what we were doing in the studio, really. We didn't realise how important production was back then. When we did [2008's] Suicide Season, we really learned loads about how stuff got put together in the studio, and we got worked really hard. So, I think if we had gone with someone who would've controlled us and told us to stop being dickheads, it could've turned out a lot better. But it's a learning curve, and you find out that you've got to depend on yourselves to do well."

DID YOU THINK IT WOULD EVER LEAD TO THE CAREER YOU HAVE NOW?

"Not at all. Back then, we were just doing it because we just wanted to be in a band, do you know what I mean? We just liked writing music, it was never like, 'Oh, this is going to be the rest of our lives.' It was more like, 'Yeah, let's write an album and release it, see how it goes and then go on tour because it's fun.' It was after that that we thought, 'This is going alright, we'd better get really good now!' I know this isn't many people's favourite album of ours, but touring this album and seeing what we could do really made us want to step it up."

2016 MARKS THE 10TH ANNIVERSARY OF COUNT YOUR BLESSINGS. DO YOU HAVE ANY PLANS TO CELEBRATE IT?

"I don't even think we realised until you just said that. I don't know… When we played Wembley [Arena] in 2014, we played Pray For Plagues and we got Curtis [Ward, ex-guitarist] to play it with us, and I kinda feel like *that* was like that celebration, because it had been 10 years since the band had started. It wouldn't suit us to play Count Your Blessings any more – but it's still an important album for us."

***Kerrang! Radio** play it all at 10pm, January 28!*

WORDS: JAMES HINGLE

K!LOBBER

MUST HAV£S

ALL THE BEST GEAR FROM THE FOUR CORNERS OF PLANET ROCK AND BEYOND!

The 'I work the door of a nightclub, but have really great taste in music' look is super-in this season. So, buy this jacket immediately.
$175 (£123.54) Shopbenchmark.com/pvris

Netflix and chill not your thing? Then this badge offers an alternative. Perfect for anyone looking to do jail-time.
$9 (£6.36) Creepycompany.com

Everybody knows squirrels are massive jerks, especially to 12-year-old ghosts.
$10 (£7.06) Milkteeth.merchnow.com

You gotta love a doggy bag! All full up with takeaway food that you can heat up and have for breakfast the next day. Oh, wait, this isn't *that* kind of doggy bag… in fact, this one's even better.
£50 Dropdead.co

Brendon Urie's got the whole world in his hands, or the whole universe on his T-shirt. Same thing.
£13.50 Plastichead.com

Wanna be a rockstar but you're rubbish at learning things and/or have no mates? Then here's your solution: Rock Band 4 Band-In-A-Box. Disclaimer: doesn't work if you're colour-blind. If that's the case, you'll have to learn real instruments and find some mates, sorry!
£219.99 Madcatz.com

This speaker amplifies your phone just by using air. Other functions: turning water into wine and parting oceans.
£6.99 Iwantoneofthose.com

Put this on your shelf and stay two metres away from it at all times, if you want to keep your soul.
$14.95 (£11)
Harrypottershop.com

According to TripAdvisor, Baltimore is a four-star place to visit, and also looks really good on All Time Low jumpers.
£25 Plastichead.com

A heart made of pepperoni pizza won't help you in the gym, but it sure looks good as a pin.
$10 (£7.06)
Robineisenberg.com

If anything's worthy of some rectangle wood bits and a plate of glass, it's these Beach Slang tour prints.
€19.90 (£15.31) each
Eu.kingsroadmerch.com

SUPER BOWL SPECIAL 50

HERE'S SOME COOL SHIZ TO WEAR WHILE YOU WATCH THE BIGGEST GAME IN THE WORLD THIS FEBRUARY 7...

Are you a Glassjaw fan, but also a traffic cone? Well, finally, there's a T-shirt you can wear to work.
$25 (£17.66) Glassjaw.merchdirect.com

Have you met Fall Out Boy before? Then you'll know the heights of these bobblehead figures are completely true to life.
$50 (£35.32) Falloutboy.gomerch.com

Bumbags: practical, but not that cool. Here's one to carry around all the fucks you don't give.
$20 (£14.13) Greenday.shop.bravadousa.com

Having miniature guitars for lunch every day this week? Then you're probably going to need this lunch box. Crunchy...
£15.99 Firebox.com

Just Devil You Know's Howard Jones and co riding a tiger along a rainbow road on a T-shirt. NOTHING TO SEE HERE.
$15 (£10.60) Allinmerch.com

Who knew cross-stitch could be so offensive and cool? Your nan will love it (she definitely won't).
From £21.53 Etsy.com/uk/shop/analprobehearts

Their team colours, and famous fans in the form of Metallica and Slayer, make Oakland Raiders the most metal team in U.S. football. This helmet will protect your face in even the harshest of mosh-pits.
£250 Europe.nflshop.com

Want to rep All Time Low's team of choice? Then the Baltimore Ravens are your boys! This hat will keep you warm if you spent all your heating money on snacks for the game.
$17.99 (£12.71) Shop.baltimoreravens.com

The only time Angus Young doesn't wear his school uniform? When he's wearing his P.E. kit, which comes in the form of this AC/DC New York Jets jersey (sick note depending).
$150 (£105.95) Store.acdc.com

The glam-rockers' own team, LA KISS, might never make it to the Super Bowl, but they would totally win the trophy for coolest logo. If we were giving it out, anyways.
$49.99 (£35.31) Shop.arenafootball.com

Black Veil Brides' Andy Biersack likes this shirt because it belongs to his favourite player, Tyler Eifert of the Cincinnati Bengals. We like it because it has Tony the Tiger sleeves. Mmmm, Frosties.
£59.99 Nfl-store.uk

This piece of American football paraphernalia is pretty self-explanatory, even to the most sports-phobic of people. It's a really uncomfortable neck pillow. Pick yours up for the bargain price listed below.
£13.99 Sportsballshop.co.uk

DON'T MISS

ESCAPE THE FATE

CRAIG MABBITT EXPECTS THE UNEXPECTED AS THE LAS VEGAS METALLERS GO NEW GRAVE-ROBBING TO AID THEIR INVASION OF BRITAIN...

MR MABBITT! IT'S GOOD TO SEE YOU BACK OVER HERE – ARE YOU READY TO DESTROY ALL?

CRAIG MABBITT (*VOCALS*): "I am very, very prepared – I miss it over there! In the past, there's always been so much turmoil in this band, and so much back and forth, so every time we finished a new record, one guy in the band likes only two songs. This time around, the guys in the band are in such a good place. We all came together and poured our hearts into the record, so we like everything."

THERE'S ALWAYS A POST-CHRISTMAS DROUGHT IN TERMS OF BANDS COMING THROUGH ON TOUR. NOW THAT'S OVER, CONVINCE US WHY WE SHOULD COME TO SEE ESCAPE THE FATE!

"You should come see us because it's always a fucking good time. It's fun because you never know what's going to happen at the shows. Over the years, I've come to accept that is just how our band is, and now I *love* it. You just never know what to expect, and one thing I love about our fanbase is that every time we bring bands on tour, they're so accepting of every band on the bill. I take pride in the fact our fans are that way, and I think that's how everybody should be."

TALKING OF THE UNEXPECTED – HAVE YOU EVER BEEN DENIED ACCESS INTO A VENUE YOU'RE SUPPOSED TO BE PLAYING?

"Y'know, I actually have run into that! It's always been the fans that have helped me out any time I get into that situation. There's been times when a guy has blocked me, and the fans are like, 'What are you doing?' And they'll say, 'He can't just walk in without a ticket or pass,' and then they'll say, 'What, are you kidding, man? That's the singer of Escape The Fate!' Thanks, guys, you rule!"

> **"WE POURED OUR HEARTS INTO THE NEW RECORD"**
> **CRAIG MABBITT**

SINCE YOU DROPPED HATE ME, HAVE YOU NOTICED AN INCREASE IN PEOPLE TELLING YOU THAT THEY HATE YOU?

"Actually, if anything, I'd say it's actually decreased, which is kind of funny! We wanted to name the album that because I'm like, 'Man, I hear it so much now, I'm used to it, so fuck it!' And now most people I see are like, '*Hate me*? Hell *no*, you guys rock!'"

YOU'RE BRINGING BOTH FEARLESS VAMPIRE KILLERS AND NEW YEARS DAY OUT WITH YOU – WILL YOU BE GETTING YOUR NEW GRAVE ON, TOO?

"Yes, definitely! Those bands are really paving the way for themselves, and it seemed like a great, great package to put together. And since we had the opportunity to bring both of those bands out with us, it really was a case of, 'Why the hell not?'"

WHAT ELSE HAVE YOU GUYS GOT COMING UP IN 2016? HAVE YOU ANY PLANS TO PUT OUT NEW MUSIC AT ANY POINT?

"We do, actually. So, at the end of the month we're going to be shooting two new videos – for Remember Every Scar and Let Me Be, which are going to be the next two singles, which is exciting for the record. But in the mean time, we're already gearing up to start on the next record."

DATES: Manchester Club Academy January 28, Glasgow Cathouse 29, Nottingham Rescue Rooms 30, London Camden Electric Ballroom February 16. Support: Fearless Vampire Killers, New Years Day, Like A Storm.

WORDS: DAN SLESSOR **PHOTO:** CHRIS CASEY

YOUR WEEK!

KERRANG! DAY JANUARY 27

BRISTOL Mayday Parade, The Maine, Have Mercy, Beautiful Bodies (O2 Academy Bristol)
LIVERPOOL Cancer Bats, Lord Dying, Palm Reader, Incite (O2 Academy2 Liverpool)
LONDON Beach Slang (Barfly, Camden)
LONDON Steven Wilson (Eventim Apollo, Hammersmith)
LONDON Highly Suspect (Old Blue Last)
LONDON The Temperance Movement (O2 Forum, Kentish Town)
SWANSEA Giants (Scene)
SOUTHAMPTON Motionless In White, New Years Day, Silent Screams (1865)
SOUTHAMPTON Aiden, Ashestoangels, Never Found (Joiners)

THURSDAY JANUARY 28

BIRMINGHAM Giants (Rainbow)
BRISTOL Beach Slang (Exchange)
CARDIFF Black Stone Cherry, Shinedown, Halestorm, Highly Suspect (Motorpoint Arena)
LEEDS Citizen (Brudenell Social Club)
LEEDS The Cadillac Three (Brudenell Social Club)
LONDON Cancer Bats, Incite (Dome, Tufnell Park)
MANCHESTER Michael Schenker (Academy 2)
MANCHESTER Escape The Fate, New Years Day, Fearless Vampire Killers, Like A Storm (Club Academy)
NORWICH Mayday Parade, The Maine, Have Mercy, Beautiful Bodies (UEA)

FRIDAY JANUARY 29

BIRMINGHAM Mayday Parade, The Maine, Have Mercy, Beautiful Bodies (O2 Institute Birmingham)
BOURNEMOUTH Giants (Anvil)
GLASGOW Escape The Fate, New Years Day, Fearless Vampire Killers, Like A Storm (Cathouse)
GLASGOW Citizen (Classic Grand)
LONDON Aiden, Ashestoangels, Never Found (Underworld, Camden)
LONDON Speak Low If You Speak Love, Boston Manor, WSTR (Upstairs @ Garage, Highbury)
MANCHESTER Steven Wilson (O2 Apollo Manchester)
MILTON KEYNES Heck (Regression Session @ Craufurd Arms)
NEWCASTLE The Cadillac Three (University)
NOTTINGHAM Black Stone Cherry, Shinedown, Halestorm, Highly Suspect (Capital FM Arena)
NOTTINGHAM Michael Schenker (Rock City)
NOTTINGHAM Soulfly, Incite, King Parrot, Lody Kong (Rock City Basement)
SOUTHAMPTON Beach Slang (Joiners)

SATURDAY JANUARY 30

BIRMINGHAM Speak Low If You Speak Love, Boston Manor, WSTR (Asylum)
BRIGHTON Beach Slang (Green Door Store)
GLASGOW The Cadillac Three (Garage)
LEICESTER Giants (Pi Bar)
LIVERPOOL Black Stone Cherry, Shinedown, Halestorm, Highly Suspect (Echo Arena)
LONDON Michael Schenker (Assembly Hall, Islington)
LONDON Glassjaw (Old Blue Last)
LONDON Citizen (Dome, Tufnell Park)
LONDON Aiden, Ashestoangels, Never Found (Garage, Highbury)
LONDON Soulfly, Incite, King Parrot, Lody Kong (O2 Academy Islington)
MANCHESTER Mayday Parade, The Maine, Have Mercy, Beautiful Bodies (O2 Ritz Manchester)
MILTON KEYNES Mallory Knox (Craufurd Arms)
NEWCASTLE Steven Wilson (City Hall)
NOTTINGHAM Escape The Fate, New Years Day, Fearless Vampire Killers, Like A Storm (Rescue Rooms)

SUNDAY JANUARY 31

BRISTOL Soulfly, Incite, King Parrot, Lody Kong (Marble Factory)
CARDIFF Coheed And Cambria, Glassjaw, Crooks (Uni Great Hall)
LEEDS Giants (Eat You Alive Festival @ Library)
LONDON The Winery Dogs (O2 Forum, Kentish Town)
LONDON Aiden, Ashestoangels, Never Found (Underworld, Camden)
MANCHESTER The Cadillac Three (Academy 2)
MANCHESTER Speak Low If You Speak Love, Boston Manor, WSTR (Sound Control)
NEWCASTLE Mayday Parade, The Maine, Have Mercy, Beautiful Bodies (O2 Academy Newcastle)

MONDAY FEBRUARY 1

BIRMINGHAM Neck Deep, State Champs, Creeper, Light Years (O2 Institute Birmingham)
GLASGOW Bowling For Soup, The Dollyrots, Lacey, MC Lars (O2 Academy Glasgow)
GLASGOW Black Stone Cherry, Shinedown, Halestorm, Highly Suspect (SSE Hydro)
MANCHESTER Coheed And Cambria, Glassjaw, Crooks (O2 Ritz Manchester)

TUESDAY FEBRUARY 2

BIRMINGHAM Black Stone Cherry, Shinedown, Halestorm, Highly Suspect (Barclaycard Arena)
BRISTOL The Winery Dogs (O2 Academy Bristol)
DUBLIN Mayday Parade, The Maine, Have Mercy, Beautiful Bodies (Academy)
DUBLIN Soulfly, Incite, King Parrot, Lody Kong (Academy Green Room)
GLASGOW Neck Deep, State Champs, Creeper, Light Years (O2 Academy Glasgow)
LONDON Coheed And Cambria, Glassjaw, Crooks (O2 Forum, Kentish Town)
NEWCASTLE Bowling For Soup, The Dollyrots, Lacey, MC Lars (O2 Academy Newcastle)

RIDER OF THE WEEK

BAND: Children Of Bodom

Forty-eight bottles of water? Remember, kids, keeping hydrated throughout the day is very important. Even death metal bands need to stay fresh...

Children Of Bodom

1 x loaf of whole grain bread, sliced
1 x large deli tray – meats and cheeses
1 x large deli tray – assorted vegetables
1 x basket with small packets of mayonnaise and French's mustard
1 x tub of vegetable dip (ranch)
1 x tub/jar of all-natural (no odd flavourings) hummus
1 x large basket of assorted fresh fruits
1 x large bag of assorted candy bars
1 x large jar/bag of raw mixed nuts
1 x large jar/bag of salted peanuts
1 x large bag of Original Lay's Potato Chips
1 x large bag of Original Doritos
1 x jar of chunky medium salsa
1 x 1 litre bottle of Smirnoff or Finlandia vodka
1 x 12-pack of Corona beer in bottles
2 x 12-packs of good local beer in bottles (no stout beers, please)
1 x 6-pack of Sierra Nevada Pale Ale in bottles
1 x 6-pack of Strongbow cider
2 x bottles of good-quality Pinot Grigio white wine (do no spend over €12 per bottle please)
48 x bottles of 1.2 litre still water
3 x 6-packs of San Pellegrino water (1.2 litre plastic bottles)
1 x 6-pack of Vitamin Water, assorted flavours
1 x 6-pack of Coke cans
1 x 6-pack of Coke Zero cans
10 x sugar-free Red Bulls
1 x 1 litre of orange juice
1 x 1 litre of apple juice
1 x 1 litre of 2% milk
Plastic forks, spoons and knives, and paper plates
All the extra needed bits for coffee and tea – lemon slices, sugar, stirring sticks and cups

CAN'T GET TO A GIG?

THEN HERE'S SOME OTHER STUFF TO KEEP YOUR EYES/EARS BUSY

5 INSANELY GOOD PIERCE THE VEIL VIDEOS

KERRANG! TV – JANUARY 29, 3PM

While we twiddle our thumbs waiting for their brand-new album – which is coming this year, people – here's some insanely good videos to tide you over! *Taps watch, looks at Vic*.

STEEL PANTHER – THAT'S WHEN YOU CAME IN

YOUTUBE

Have you got your spray cans at the ready? Well you better stock up, as the glam-metal jokesters are back! Watch them strip things down as they perform this new jam as part of their first-ever full-length film. Steel Panther: Live From Lexxi's Mom's Garage will be making its way onto screens on February 26!

PANIC! AT THE DISCO – VICTORIOUS (LIVE ON GOOD MORNING AMERICA)

YOUTUBE

How do you celebrate the release of your brand-new album!? Only by performing on one of America's biggest TV shows, obvs. If only they'd come and perform on This Morning. Looks like we'll just have to wait until Slam Dunk Festival, then.

MY FIRST GIG

WHO: KISS, MADISON SQUARE GARDEN, NEW YORK CITY, DECEMBER 14, 1977

HE WANTED THE BEST, AND HE GOT THE BEST! MIKE PORTNOY RECALLS THE GIG THAT CHANGED HIS LIFE FOREVER...

MIKE PORTNOY, THE WINERY DOGS

"By 1977, my Kiss fanaticism was at an all-time intensity. My rooms were covered floor-to-ceiling with Kiss posters, I was a rabid member of the Kiss Army and, although I was a drummer, [guitarist] Ace Frehley was my hero. My nickname throughout elementary school was Ace – even my teachers called me Ace!

"Love Gun was released earlier in the year and they had just released Alive II, and were coming through New York for a three-night stand at Madison Square Garden right before Christmas. So, the chance for me to see them live was finally going to come true!

"The opening band were Billy Squier's Piper, but I was too transfixed on the silver metallic Kiss sign behind them.

"The lights went out and suddenly the familiar introduction filled the world's most famous arena: '*You wanted the best, you got the best... the hottest band in the world... Kiss!*' and they opened with I Stole Your Love.

"It was the quintessential Kiss show – Gene [Simmons] blowing fire in Firehouse and spitting blood in God Of Thunder, Ace's smoking guitar during his solo in Shock Me, Paul [Stanley] smashing his guitar at the end of Rock And Roll All Nite, and Peter Criss' elevating riser at the end of Black Diamond.

"This wasn't just a show; it was a religious experience. This concert really changed my life."

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SPOTLIGHT ON...

EASTBOURNE

THE SEASIDE TOWN CAUSING WAVES WITH ITS GROWING MUSIC SCENE...

ALEX ADAM (GUITAR/VOCALS), ROAM

HI, ALEX! WHAT WERE YOUR FAVOURITE MEMORIES OF THE EASTBOURNE MUSIC SCENE GROWING UP?

"**Eastbourne** is not a big town, but down Seaside Road there's a venue called **Buskers**; it is probably a 100-capacity building with a tiny stage. Although it's small, some mental shows happened there. Before **ROAM** started, we used to go down there watching local bands. This was the only place in **Eastbourne** that didn't really mind about mosh-pits and crowd-surfing. I remember watching **The JCQ**, **Let's Talk Daggers**, **Giants**, **Palm Reader** and a band called **Illusions** all play this venue, having the best reactions. It made me think that if these bands can do this in here, why can't we? We were always inspired by the local bands and **Illusions** were a band that inspired me a lot to just go for it, not care what people think and start playing shows. Some of the first **ROAM** shows happened at **Buskers**, all our mates would come down and just have a mess of a show. I always remember how overwhelmed I was with the reaction to our first show, with people knowing the words to an EP that we had released a week before."

WHAT'S THE BEST THING ABOUT THE LOCAL SCENE NOW?

"I feel like the local music community in **Eastbourne** is definitely growing, venues are coming through such as **Printers Playhouse** and **The Under Ground Theatre,** with a lot more people coming out to shows. We recorded our first EP at **ICC Studios**, which is located right next to the Grand Hotel on the seafront of **Eastbourne**. My dad worked there and produced the EP with the payment of a curry."

WHAT WAS THE BEST SHOW YOU EVER PLAYED THERE?

"One of the best shows we've played in **Eastbourne** was a Hallowe'en show. Definitely not the tightest performance, though. We were dressed up as **Chad Kroeger**, covered Nickelback, and I think **Alex [Costello, vocals]** had a pumpkin thrown at him. **Eastbourne** crowds would always end up doing human pyramids at shows – we had an early song called Pyramid because of it (*laughs*)."

ARE THERE ANY BANDS FROM THE LOCAL AREA THAT YOU CAN RECOMMEND?

"Two bands I'll mention coming through from **Eastbourne** are **water canvas** and **The Holiday**, both showing so much potential with their songwriting and lyrics. I hope to take them with us on a tour soon."

FINALLY, WHAT ADVICE WOULD YOU GIVE TO BANDS TRYING TO MAKE IT IN THIS TOWN?

"The advice I'd give to a band wanting to make it from **Eastbourne** is to just go for it, make what you do look professional, work with the social media. Get your friends in on it, too. People you know will always be able to help with something, whether they're videographers, photographers or graphic designers. Prepare to spend your own money on the band; it won't happen for free. If you put your all into the band, people will be able to see that, and that attracts people to it. Never stop practicing – the more time you spend on the band, the better it's going to get."

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BOOKING NOW

5 SECONDS OF SUMMER
Sheffield Arena April 5, London O2 Arena 7 – 8, Leeds First Direct Arena 11, Nottingham Capital FM Arena 12, Birmingham Genting Arena 14, Newcastle Metro Radio Arena 18, Glasgow SSE Hydro 19 – 20, Manchester Arena 22 – 23, Belfast SSE Arena 25, Dublin 3Arena 26 – 27.

AC/DC
London Queen Elizabeth Olympic Park Stadium June 4, Manchester Etihad Stadium 9.

ALICE COOPER
Stone Free Festival @ London O2 Arena June 18 – 19.

ALL TIME LOW
Cardiff Arena February 10, London O2 Arena 11, Manchester Arena 12, Birmingham Barclaycard Arena 13, Glasgow SSE Hydro 15, Dublin 3Arena 16. Support: Good Charlotte, Against The Current.

AMERICAN IDIOT: THE MUSICAL
Leicester Curve Theatre March 19 – 26, Bromley Churchill Theatre March 30 – April 2, Manchester Palace Theatre 4 – 9, Cardiff New Theatre April 19 – 23, Portsmouth Kings Theatre April 26 – 30, Oxford New Theatre May 3 – 7, Birmingham New Alexandra Theatre May 10 – 14, Sunderland Empire May 24 – 28, Glasgow King's Theatre May 31 – June 4.

BABYMETAL
London SSE Arena Wembley April 2.

BARONESS
Southampton Engine Room February 24, O2 Ritz Manchester 25, Leeds University Stylus 26, Clydebank Garage 28, O2 Institute Birmingham 29, London Camden KOKO March 1.

BASEMENT
Bristol Marble Factory February 7, Glasgow King Tut's 8, Leeds Stylus 9, Manchester Academy II 10, Norwich Waterfront 11, London Camden KOKO 13. Support: Tigers Jaw.

THE BLACK QUEEN
London Oslo February 5.

BLACK STONE CHERRY
Cardiff Motorpoint Arena January 28, Nottingham Capital FM Arena 29, Liverpool Echo Arena 30, Glasgow SSE Hydro February 1, Birmingham Barclaycard Arena 2, London SSE Arena Wembley 4, Leeds First Direct Arena 5, Manchester Arena 6. Support: Shinedown, Halestorm, Highly Suspect.

BLOODSTOCK
Line up: Slayer, Mastodon, Twisted Sister, Venom, Behemoth, DragonForce, Paradise Lost, Rotting Christ, Anthrax, Gojira, Satyricon, Fear Factory, Symphony X, Acid Reign. Derbyshire Catton Park August 11 – 14.

BRIAN FALLON & THE CROWES
O2 Ritz Manchester April 5, O2 ABC Glasgow 6, O2 Institute Birmingham 7, London Camden KOKO 8, Nottingham Rock City 9, O2 Academy Bristol 10.

BRING ME THE HORIZON
London Royal Albert Hall April 22. London O2 Arena October 31, Bournemouth BIC November 1, Nottingham Arena 2, Birmingham Barclaycard Arena 4, London O2 Arena 5, Sheffield Arena 6, Manchester Arena 8, Glasgow SSE Hydro 9.

CHRIS CORNELL
Belfast Ulster Hall April 24, Dublin Olympia Theatre 25, Manchester Bridgewater 27, Glasgow Royal Concert Hall 29, Bristol Colston Hall 30, Birmingham Symphony Hall May 2, London Royal Albert Hall 3.

CITY AND COLOUR
Brighton Dome February 18, Cardiff Great Hall 19, Manchester Albert Hall 20, Dublin The Helix 22, Belfast Mandela Hall 23, O2 Academy Glasgow 24, London Troxy 26 – 27.

COHEED AND CAMBRIA
Cardiff Uni Great Hall January 31, Manchester O2 Ritz February 1, London O2 Forum Kentish Town 2. Support: Glassjaw, Crooks.

CONVERGE
London Brixton Electric April 13. Support: Blood Moon.

CRADLE OF FILTH
Chester Live Rooms March 12, Dublin Academy 13, Belfast Limelight 14. Support: Winterfylleth (Dublin and Belfast only).

CREEPER
London Camden Underworld March 3. Support: Grader.

CROOKS
Birmingham Asylum II March 2, Cardiff Fuel Club 3, London Garage 4, Edinburgh Mash House 5, Manchester Deaf Institute 6. Support: Solemn Sun, Milestones (London only), Omaha.

CROSSFAITH
Southend Chinnery's March 16, Portsmouth Wedgewood Rooms 17, Brighton Haunt 18, Cardiff Y Plas 19, Plymouth Hub 20, Leeds Key Club 22, Reading Sub 89 23, Wolverhampton Slade Rooms 24, O2 Academy2 Liverpool 25, Manchester Academy II 26, Glasgow King Tut's 28, Sheffield Corporation 29, Norwich Waterfront 30, London Brixton Electric 31.

DEAFHEAVEN
Bristol Fleece March 13, London Heaven 14. Support: Myrkyr.

DEFEATER
O2 Academy3 March 14, Glasgow Cottiers Theatre 15, Manchester Star & Garter 16, London King's Cross Scala 17. Support: Break Even, Kids Insane.

THE DEFILED
Norwich Waterfront Studio May 3, Swansea Scene 4, Chester Live Rooms 5, Newcastle Think Tank? 6, Sheffield Corporation 7, Nottingham Rescue Rooms 8, York Duchess 10, Milton Keynes Craufurd Arms 11, Oxford Bullingdon 12. Support: Forever Never.

DEFTONES
London SSE Arena Wembley June 3.

DESERTFEST
Line-up: Electric Wizard, Elder, Godflesh, Crowbar, Conan, Raging Speedhorn, Witchsorrow. London various venues April 29 – May 1.

DOWNLOAD FESTIVAL
Line-up: Rammstein, Black Sabbath, Iron Maiden, Korn, Megadeth, Disturbed, Nightwish, Deftones, The Amity Affliction, Counting Days, Gutterdämmerung, Havok, Killswitch Engage, Skillet, Twin Atlantic, Fort Hope, Architects, Atreyu, Beartooth, Black Foxxes, DEAD!, Down, Milk Teeth, Neck Deep, Rival Sons, Skindred, Tesseract, Lawnmower Deth, Attila, Billy Talent, Breaking Benjamin, Delain, Don Broco, Frank Carter & The Rattlesnakes, Ghost, Gojira, Halestorm, Ho99o9, Saxon, Shinedown, Tremonti. Donington Park June 10 – 12.

DREAM THEATER
London Palladium February 18.

ENTER SHIKARI
O2 Academy Glasgow February 18, Edinburgh Corn Exchange 19, Nottingham Capital FM Arena 20, Bournemouth BIC 22, Cardiff Motorpoint Arena 23, Manchester Victoria Warehouse 25, London Alexandra Palace 27. Support: The Wonder Years, The King Blues.

EVERY TIME I DIE
London Borderline May 31, London Camden Underworld June 1, London Tufnell Park Dome 2, London Old Blue Last 3.

FEARLESS VAMPIRE KILLERS
O2 Academy2 Newcastle March 2, O2 Academy3 Birmingham 3, Edinburgh Electric Circus 4, Sheffield Corporation 5, Liverpool Arts Club 7, Cardiff Clwb Ifor Bach 8, Southampton Talking Heads 9, Norwich Arts Centre 10. Support: Vukovi, Miss Vincent.

FRANK CARTER & THE RATTLESNAKES
Belfast Voodoo February 9, Stoke Sugarmill 17, Brighton Haunt 20.

FUNERAL FOR A FRIEND
Cardiff Y Plas April 5 – 6, Manchester Ritz 8 – 9, Glasgow O2 ABC 10 – 11, Birmingham O2 Institute 13 – 14, London O2 Shepherd's Bush Empire 15 – 16. Support: Shai Hulud, ZOAX.

GHOST
London Palladium March 2.

GLASSJAW
London Old Blue Last January 30.

HECK
Milton Keynes Craufurd Arms January 29, Nottingham Rescue Rooms March 11, Newcastle Think Tank? 13, Glasgow Cathouse 14, Manchester Star & Garter 15, Cheltenham Frog & Fiddle 17, Swansea Riff Raff @ Sin City 18, Bath Moles 19, Southampton Joiners 20, London Borderline 21.

IMPERICON FESTIVAL
Line-up: Hatebreed, Northlane, Emmure, blessthefall, Chelsea Grin, Hundreth. Manchester Academy May 2, London O2 Forum Kentish Town 3.

IN THIS MOMENT
London O2 Forum Kentish Town May 25, Birmingham Institute 26, Manchester Academy 27, O2 Academy Glasgow 28. Support: The Defiled.

ISLE OF WIGHT FESTIVAL
Line-up: Queen + Adam Lambert, Stereophonics, Twin

Atlantic, SixxAM and more! Seaclose Park, Newport June 9 – 12.

ISSUES
CardiffY Plas May 24, London Camden KOKO 25, O2 Manchester Ritz 26, Glasgow Garage 27, Southampton Engine Rooms 31.

THE JOY FORMIDABLE
Manchester Deaf Institute February 21, Cardiff Ifor Bach 22, London Oslo 23, Birmingham Rainbow Courtyard 24, Glasgow King Tut's 25.

KERRANG! TOUR 2016
Line-up: Sum 41, Frank Carter & The Rattlesnakes, ROAM, Biters. Dublin Academy February 10, Cardiff Great Hall 11, Birmingham O2 Institute 12, O2 ABC Glasgow 13, Newcastle University 15, Norwich UEA 16, Manchester Albert Hall 18, London O2 Forum Kentish Town 19.

LIFE OF AGONY
London Camden Electric Ballroom March 17, Wolverhampton Slade Rooms 18, Manchester Club Academy 19.

MACHINE HEAD
Norwich Open March 2, Nottingham Rock City 3, Belfast Limelight 5, Dublin Olympia 6, Manchester Academy 8, Cardiff Great Hall 10, London Eventim Apollo 11, O2 Academy Glasgow 12.

MALLORY KNOX
Milton Keynes Craufurd Arms January 30.

MANIC STREET PREACHERS
Swansea Liberty Stadium May 28, Echo Arena May 13, Birmingham Genting Arena 14, London Royal Albert Hall 16 – 17, Leeds First Direct Arena 20, Glasgow SSE Hydro 21. Support: Editors.

MAYBESHEWILL
London Camden KOKO April 15.

MAYDAY PARADE
O2 Academy Bristol January 27, Norwich UEA 28, Birmingham O2 Institute 29, Manchester Ritz 30, O2 Academy Newcastle 31, Dublin Academy February 2, O2 ABC Glasgow, 3, Nottingham Rock City 4, London Troxy 5, Leeds University 6, Portsmouth Pyramids 7. Support: The Maine, Have Mercy, Beautiful Bodies.

MEMPHIS MAY FIRE
London Camden Electric Ballroom May 31. Support: We Came As Romans, Miss May I.

MONSTER MAGNET
London O2 Forum Kentish Town March 19. Support: Orange Goblin, Scorpion Child.

MUSE
Birmingham Barclaycard Arena April 2, London O2 Arena 3, Dublin 3Arena 5, Belfast SSE Arena 6, Manchester Arena 8 – 9, London O2 Arena 11 – 15, Glasgow SSE Hydro 17 – 18.

NECK DEEP
O2 Guildhall Southampton April 16, Newcastle University Student Union 18, Leeds Beckett University 19, O2 Academy Liverpool 20. Support: Creeper, WSTR.

NECK DEEP / STATE CHAMPS
Birmingham O2 Institute February 1, O2 Academy Glasgow 2, Manchester Academy 4, Cardiff Great Hall 5, London O2 Forum Kentish Town 6. Support: Creeper, Light Years.

PARKWAY DRIVE
London O2 Academy Brixton February 12, O2 Apollo Manchester 13, O2 Academy Glasgow 14, O2 Academy Birmingham 15. Support: Bury Tomorrow, Thy Art Is Murder.

PURSON
Bristol Louisiana March 9, Nottingham Rock City 10, Norwich Waterfront Studio 11, Milton Keynes Craufurd Arms 12, London 100 Club 16, Exeter Cavern Club 24, Plymouth Junction 25, Southampton Joiners 26, Brighton Hope & Ruin 27, Birmingham Sunflower Lounge 30, Manchester Night & Day 31, Glasgow Audio April 1, Leeds Brudenell 2.

PVRIS
Brighton Concorde April 1, Norwich UEA 2, Newcastle Riverside 3, Glasgow Garage 4, Manchester Academy 6, London O2 Forum Kentish Town 7, Cardiff Great Hall 8, O2 Institute Birmingham 9. Support: K.Flay, Bones and Alvarez Kings (select dates).

READING & LEEDS
Line-up: Red Hot Chili Peppers, twenty one pilots, Slaves, Crossfaith, Eagles Of Death Metal and more! Reading Richfield Avenue and Leeds Bramham Park August 26 – 28.

RECKLESS LOVE
Bristol Thekla March 4, Wolverhampton Slade Rooms 5, Leeds Key Club 6, O2 Academy2 Newcastle 7, Glasgow Cathouse 9, Manchester Gorilla 10, Nottingham Rock City 12, London King's Cross Scala 31.

REFUSED
Glasgow Garage March 22, Manchester Academy 23, Leeds Stylus 24, Brighton Concorde II 25, Birmingham Library 26. Support: Anna Von Hausswolff.

SAOSIN
London O2 Academy Islington April 30.

SIMPLE PLAN
O2 Academy Bristol March 20, Nottingham Rock City 22, Manchester Ritz 23, London O2 Forum Kentish Town 24. Support: Ghost Town.

SKUNK ANANSIE
Manchester Albert Hall February 4, London O2 Forum Kentish Town 5.

SLAM DUNK FESTIVAL
Line-up: Panic! At The Disco, Of Mice & Men, New Found Glory, Four Year Strong, Every Time I Die, Issues, Memphis May Fire, Real Friends, Mallory Knox, The Starting Line, The Story So Far, Set Your Goals, Zebrahead, Capdown, We Came As Romans, Miss May I. Slam Dunk North – Leeds City Centre May 28, Slam Dunk Midlands – Birmingham NEC 29, Slam Dunk South – Hatfield University Of Hertfordshire 30.

SLEEP
London O2 Forum Kentish Town July 6.

SLEEPING WITH SIRENS
O2 Academy Bristol February 29, Nottingham Rock City March 1, O2 Academy Glasgow 2, O2 Apollo Manchester 4, O2 Academy Birmingham 5, London Camden Roundhouse 6. Support: As It Is, This Wild Life, Beach Weather.

SLIPKNOT
Cardiff Arena February 8, London Alexandra Palace 9 – 10, Birmingham Genting Arena 12, Leeds First Direct Arena 13. Support: Suicidal Tendencies.

SOULFLY
Nottingham Rock City Basement January 29, London O2 Islington Academy 30, Bristol Marble Factory 31, Dublin Academy Green Room February 2, Belfast Limelight II 3, Glasgow King Tut's 4, Manchester Academy III 5, Norwich Waterfront 6, Wolverhampton Slade Rooms 7, Brighton Concorde II 8.

THEORY OF A DEADMAN
Newcastle University February 27, O2 ABC Glasgow 28, Leeds Beckett SU 29, London Electric Ballroom March 2, CardiffY Plas Students Union 3, O2 Academy2 Birmingham 4, O2 Ritz Manchester 5, Norwich Waterfront 6.

TONIGHT ALIVE
London O2 Forum Kentish Town February 18, O2 Ritz Manchester 19, Newcastle University 20, O2 ABC Glasgow 21, Portsmouth Pyramids Centre 23, O2 Academy Bristol 24, O2 Institute Birmingham 26. Support: Our Last Night, Milk Teeth.

TRIVIUM
Norwich UEA March 20, Ipswich Corn Exchange 21, Portsmouth Pyramids 22, Bristol Academy 23, O2 Academy Oxford 25, Lincoln Engine Shed 26, O2 Academy Leicester 27, York Barbican 29, Middlesbrough Empire 30, Aberdeen Beach Ballroom 31, Kilmarnock Grand Hall April 1.

TWENTY ONE PILOTS
O2 Academy Leeds February 18, O2 Academy Newcastle 19, Glasgow Barrowland 20, Manchester Academy 21, O2 Academy Birmingham 23, London O2 Academy Brixton 24 – 25, Nottingham Rock City 27, O2 Academy Bristol 28, Portsmouth Guildhall 29.

THE USED
O2 Academy Leeds February 20 (performing their self-titled album), O2 Academy Leeds 21 (performing In Love & Death), London O2 Forum Kentish Town 22 (performing their self-titled album), London O2 Forum Kentish Town 24 (performing In Love & Death).

WEDNESDAY 13 (UNDEAD, UNPLUGGED)
Newcastle Think Tank? February 24, Norwich Waterfront 25, Milton Keynes Craufurd Arms 26, London Camden Underworld 27, Bristol Thekla 28, Nottingham Rescue Rooms March 1, York Duchess 2, Birmingham Oobleck 3, Huddersfield Parish 4, Manchester Satan's Hollow 5.

WEEZER
Manchester Academy April 3, London O2 Academy Brixton 5.

WHILE SHE SLEEPS
Mansfield Intake March 16, Hull Adelphi 17, Huddersfield Parish 18, Bolton Alma 19, Corby Zombie Hut 20, Gravesend Red Lion 22, Brighton Haunt 23, Plymouth Junction 24, Oxford Bullingdon 25, Doncaster Vintage 26.

WOLF ALICE
Belfast Mandela Hall March 4, Dublin Olympia 5, Stoke On-Trent Keele Uni Students Union 7, Manchester Academy 10, Norwich UEA 11, O2 Academy Oxford 13, Portsmouth Pyramids 14, Glasgow Barrowland 16, York Barbican 17, O2 Academy Leeds 19, Folkestone Cliff Halls 21, Brighton Dome 22, Nottingham Rock City 23, Cardiff Great Hall 24, London O2 Forum Kentish Town 26 27.

WOLFMOTHER
Manchester Academy April 9, O2 Academy Newcastle 10, O2 Academy Glasgow 11, O2 Academy Leeds 13, Nottingham Rock City 14, O2 Academy Birmingham 16, O2 Academy Bristol 17, O2 Guildhall Southampton 18, London O2 Shepherd's Bush Empire 20.

YASHIN
Glasgow G2 March 3, Manchester Satan's Hollow 4, London Borderline 5, Nottingham Rock City Basement 5.

PHOTO: PAUL HARRIES

AT THE DRIVE-IN

Dublin Vicar Street March 26, London Camden Roundhouse 27. Support: Le Butcherettes.

JUST ANNOUNCED

BLOODSTOCK
Latest additions: Metal Allegiance, Stuck Mojo, Goatwhore.

BULLET FOR MY VALENTINE
Newport Centre November 24, O2 Academy Newcastle 27, O2 Academy Glasgow 30, Manchester Academy December 3, O2 Academy Birmingham 6, London O2 Academy Brixton 9.

COUNTERFEIT
London Electric Ballroom April 23.

GHOST
Support added: Poltergeist.

HACKTIVIST
Newcastle Think Tank? February 26, Peterborough Met Lounge 27, Southampton Joiners 28, Birmingham Rainbow March 1, Liverpool Arts Club 2. Support: Counting Days.

HEVY FESTIVAL
Line-up: Refused, SikTh, While She Sleeps, H2O, Gnarwolves, Hacktivist, Krokodil, No Consequence, Devil Sold His Soul, Forever Never, Vukovi, Murdock, When Our Time Comes. Derbyshire Newhaven August 19 – 20.

IMPERICON FESTIVAL
Latest additions: Despised Icon, Heart Of A Coward, Hellions, Cabin Boy Jumped Ship.

MINISTRY
Cardiff Tramshed August 16, O2 ABC Glasgow 17, O2 Institute Birmingham 18, O2 Ritz Manchester 19, London O2 Forum Kentish Town, 20. Support: DevilDriver.

MUSHROOMHEAD
Manchester Club Academy March 18, Sheffield Corporation 19, Nottingham Rescue Rooms 20, Glasgow Classic Grand 22, Newcastle Uni 23, O2 Academy2 Birmingham 24, Chester Live Rooms 25, Bristol Marble Factory 26, Plymouth Hub 27, Cardiff Globe 29, London Camden Electric Ballroom 30, Brighton Concorde II 31, Southampton Engine Rooms April 1, Norwich Waterfront 2, Reading Sub 89 3. Support: American Head Charge.

TECH-FEST
Line-up: Fit For An Autopsy, Protest The Hero, Between The Buried And Me, Textures, Aegaeon, Destiny Potato, Disperse, Shields, Cold Night For Alligators, Vitalism, The Hirsch Effekt, The Green River Burial, Sworn Amongst, Tardive Diskinesia, Suasion, Harbinger, Make Me A Donut, The PaParallax Method. Newark Showground July 7 – 11.

THEORY OF A DEADMAN
Support added: Royal Republic, Forever Never (except London), Critics (London only).

THE USED
Support added: The New Regime.

WE CAME AS ROMANS / MISS MAY I
Liverpool Arts Club May 24, Glasgow King Tut's 25, O2 Academy2 Newcastle 26, Manchester Sound Control 27.

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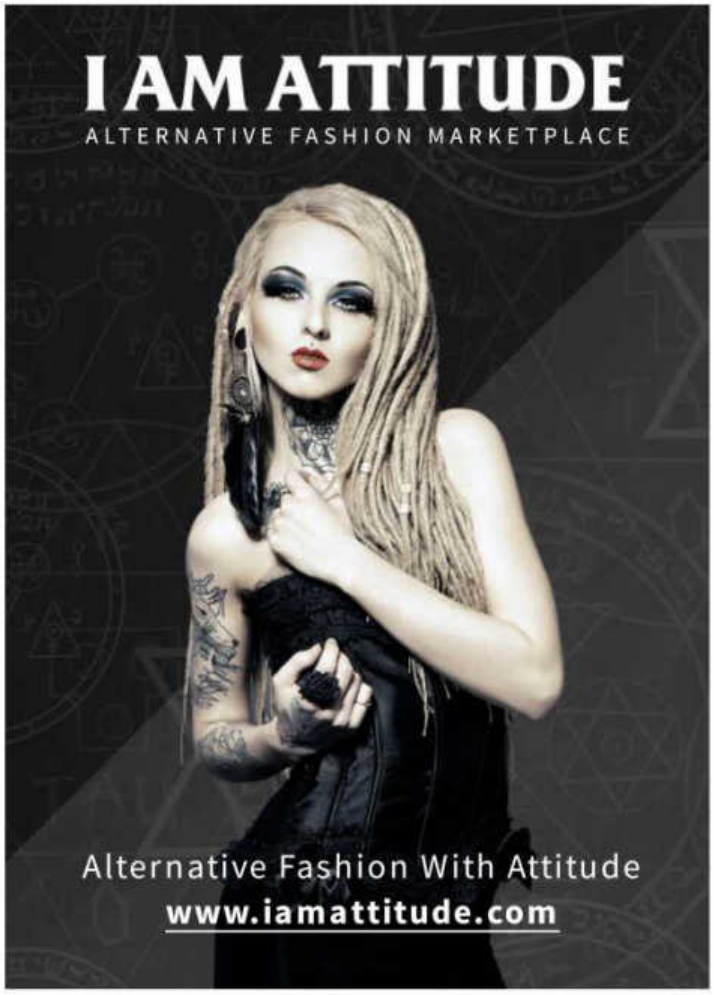

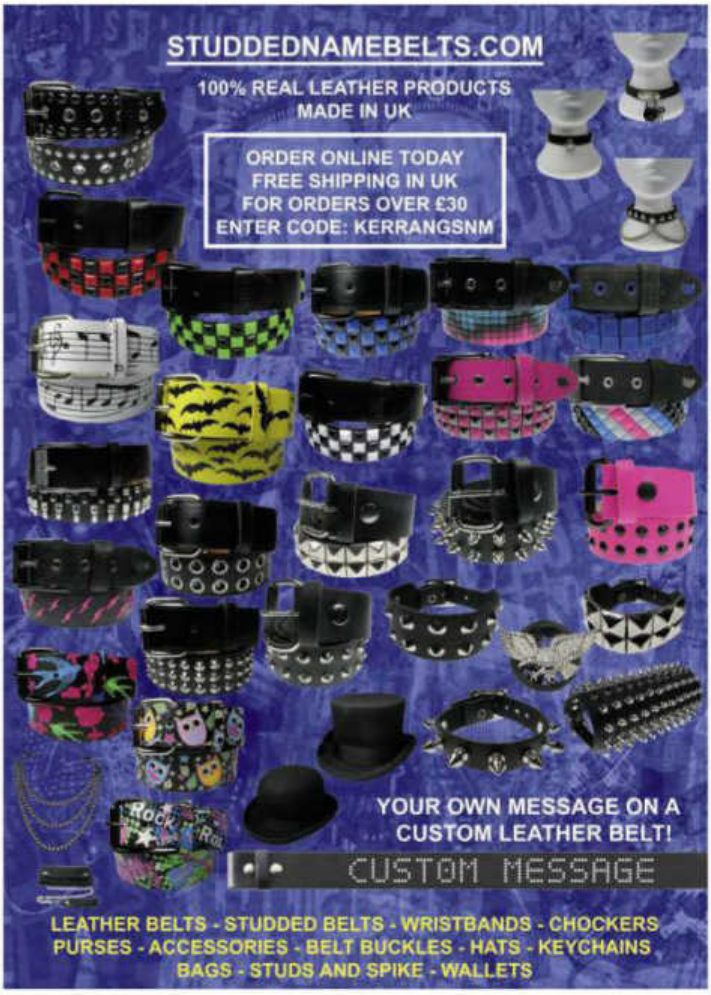
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ON SALE FEBRUARY 3

IT'S HEAVY

NB: NO ELEPHANTS WERE HARMED IN THE MAKING OF THIS NEXT WEEK PAGE

EDITORIAL

HOW HAS 2016 BEEN FOR YOU SO FAR?

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ART EDITOR: Steve Beech *(Not so well… keep forgetting stuff)*
PRODUCTION EDITOR: Ryan Cooper *(January = Ken Kratz)*
FEATURES EDITOR: Sam Coare *(2Ks)*
PICTURE EDITOR: Scarlet Borg *(Painful and expensive)*
ASSOCIATE EDITOR (REVIEWS): Nick Ruskell *(I wish I was dead)*
NEWS EDITOR: Jennyfer J. Walker *(Not worth getting out of bed for)*
DEPUTY ART EDITOR: Matt Dykzeul *(K)*
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DESIGNER: Sophie Bland *(No comment)*
LISTINGS EDITOR: James Hingle *(*Tony the Tiger voice* It's greeeeeaaaat!)*
CONTRIBUTING ED: Katie Parsons *(Brilliantly chaotic)*

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THE ULTIMATE

ROCKSTAR TEST

BRENDON URIE

PANIC! AT THE DISCO

THE BACHELOR IS DEAD. BUT DOES THAT MEAN THE SLAM DUNK HEADLINER'S A BORING OLD FART NOW?

ON ROCK'N'ROLL...

WHAT'S THE MOST IMPRESSIVE THING YOU'VE DONE ONSTAGE?

"I do two backflips onstage. I learned how when I was seven years old. The Olympics were going on, and I was watching these dudes backflipping in a row. I was like, '*Yep!*' When I saw something on TV that I wanted to do, I *did* it. So, I put some pillows in front of the couch and I jumped off, slowly but surely teaching myself how to flip and land. And then we got a trampoline, so it just became a thing."

HAVE YOU EVER THROWN A DIVA STROP?

"I've been an asshole before. This girl was interviewing me one time, and she was definitely asking stuff that I didn't give a shit about. Like, 'If you could kiss one historic figure, would it be Abraham Lincoln or Jesus?' And I just went, 'I don't fucking care.' It got awkward because she was like, 'Ah, I guess we're done,' and I went, 'Yeah, thanks,' and walked out like *such* an asshole. I was tired 'cause I'd been doing press for four hours, and I was also 18, so what the fuck did I know about manners? I was the biggest c**t in the world – it was bad."

HAVE YOU EVER TRASHED A HOTEL ROOM?

"Oh yeah, a couple of times, actually. Once, we had 12 of our friends in this small motel room, and we were just *raging*. I was throwing things at the TV, and picking up lamps and throwing them against the wall. When they shattered, I just swept them all under the bed. I definitely paid for all the damage, 'cause they sent me the bill. I'd forgotten that I put my card details down – that's how drunk I was. I was like, 'Fuck it, I don't give a shit' (*laughs*)!"

So, the lesson is: only smash the room when it's your mate's card at reception...

ON FAILURES AND F'UPS...

WHAT'S THE WORST THING THAT'S HAPPENED TO YOU ON THE ROAD?

"I got stuck in Russia for, like, 28 hours. These security guys, with fuckin' AK[-47]s pointed at me, were like, 'You have to get off the plane!' I went, 'Fuck you, dude! I'm sitting right here!' I didn't move, but that was terrifying. The plane was short of 18 life-vests, so 18 of us had to get off. We were stuck in the airport trying to get another flight while they were loading up their 1980s computers that were taking for-fucking-*ever* trying to book our flights back home."

WHAT ONE THING DO YOU WISH YOU COULD ERASE FROM PANIC! AT THE DISCO'S HISTORY?

"Those fucking glasses I was wearing in that old pool shot [in K!1602] – those were God-fucking-awful. I mean, anything to get laid at that age! I looked like Geordi [La Forge] from Star Trek."

We thought your Alice band had slipped...

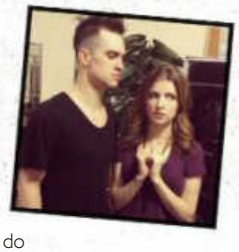
LIFESTYLES OF THE RICH AND FAMOUS...

WHAT'S THE MOST YOU'VE SPENT ON LOOKING GOOD?

"I bought Louboutin shoes that were $900, AllSaints pants that were $500, and a James Perse jacket that was $1,500. The shoes were definitely worth the money! They were leopard print with a red sole. I wore 'em for two years, just to justify it. Like, if I'm gonna pay $900 for shoes, I'm gonna wear them every day!"

WHO'S THE MOST FAMOUS PERSON IN YOUR PHONE?

"Anna Kendrick. We met two years ago at the Kennedy Centre Honors. We went to this dinner the night before, which was full of politicians and random celebrities, and I felt so out of place. Then Anna showed up and sat at my table. She was doing these jokes, and everybody else at the table was, like, 40 years older than me, and the jokes were just not hitting with them. I was crying laughing, and then laughing that nobody else was laughing, so it became this double laugh. She said, 'Are you just crazy or do you actually think I'm funny?' I was like, 'Kinda both – I'm a little insane, but you're hilarious!' And from that point we were buddies, like, 'I like you, you're funny!'"



The one about the chicken crossing the road gets us every single time as well...

ON THE HYPOTHETICAL...

YOU HAVE TO CRAP YOUR PANTS EVERY TIME YOU GO ONSTAGE, OR EVERY DAY IN PRIVATE FOR THE REST OF YOUR LIFE... WHICH IS IT?

"I gotta say private – no-one wants to go onstage with poopy-pants (*laughs*). I play enough shows that it would even out... I play, like, 200 a year, at the very *least*. I don't wanna poop in front of somebody – that's terrible. For the last five years of my life I'll be in diapers anyway (*laughs*)."

A FAN STEALS THE MONA LISA AND DROPS IT OFF AT YOUR DOORSTEP. WOULD YOU KEEP IT FOR YOURSELF OR GIVE IT BACK?

"Owww, I'd like to say I'd keep it, but I would give it back. I can't keep that. Even if she replaced it [with a fake]... No, I couldn't keep that. What would I do with it? I know nothing about art."

YOU WAKE UP HAVING BRUTALLY MURDERED A REAL-LIFE BACHELOR, WHAT DO YOU DO WITH HIM?

"Obviously stash the body! What I would do is chop it up, put it in separate bags and then throw it, spaced-out, over the ocean, so no-one could find it. Put weights on it and sink it down to the bottom. That was a quick answer? Oh, I've thought about this a lot (*laughs*)!"

Is that the time? We really must be going... away from you

SPIRITUAL HEADMELTER...

WOULD YOU RATHER LIVE ONE 1,000-YEAR LIFE, OR 10 100-YEAR LIVES?

"Oh, 10 100-year lives, 'cause I would assume that I'd come back as a different person, and I would like to do that. What would I do in those lives? Maybe in one I'm a soldier, in another one I'm a chef (*laughs*)."

Cool, although those Louboutins won't be much good in either of those scenarios. That's $900 wasted...

THE VERDICT

THE BACHELOR IS DEAD, BUT TRASHED HOTELS AND CELEB MATES ARE STILL ON THE MENU

SCORE 85%

THE LEADERBOARD

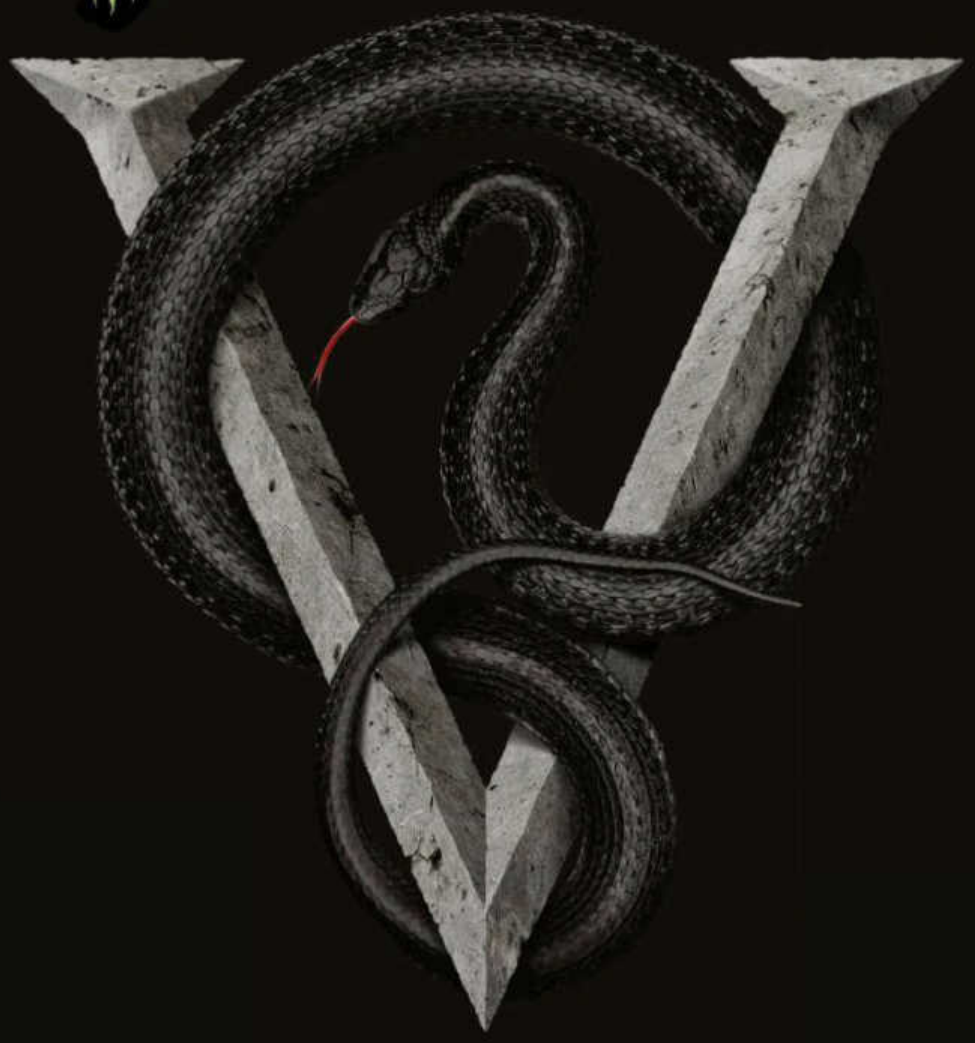
1	**ALICE COOPER**	99%
2	**BRENDON URIE** *PANIC! AT THE DISCO*	85%
3	**ALEX GASKARTH** *ALL TIME LOW*	75%
4	**DENIS STOFF** *ASKING ALEXANDRIA*	73%
5	**NEIL FALLON** *CLUTCH*	69%
6	??????? ???????	???
7	??????? ???????	???
8	??????? ???????	???
9	??????? ???????	???
10	??????? ???????	???
11	??????? ???????	???
12	??????? ???????	???
13	??????? ???????	???

WORDS: JENNYFER J. WALKER PHOTO: ANDREW LIPOVSKY

LIVE NATION AND DF CONCERTS IN ASSOCIATION WITH UTA UNITED TALENT AGENCY AND RAW POWER MANAGEMENT PRESENTS

BULLET FOR MY VALENTINE

MONSTER ENERGY



THU 24TH NOVEMBER
NEWPORT CENTRE

WED 30TH NOVEMBER
GLASGOW O_2 ACADEMY

TUE 06TH DECEMBER
BIRMINGHAM O_2 ACADEMY

SUN 27TH NOVEMBER
NEWCASTLE O_2 ACADEMY

SAT 03RD DECEMBER
MANCHESTER ACADEMY

FRI 09TH DECEMBER
BRIXTON O_2 ACADEMY

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